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ISSUE #30

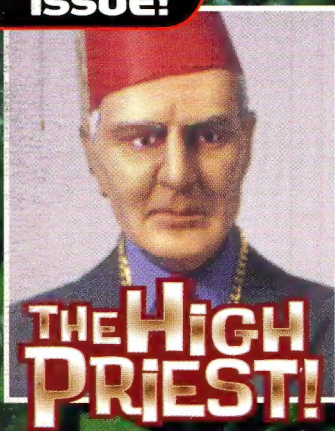
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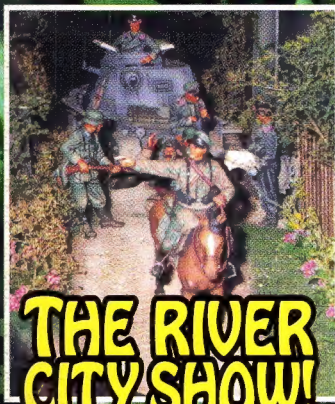
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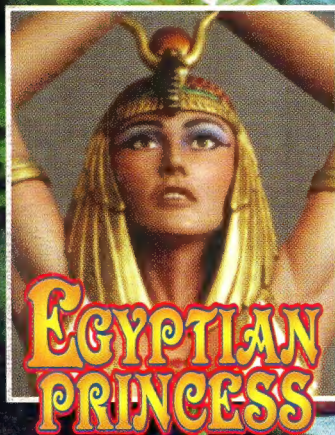
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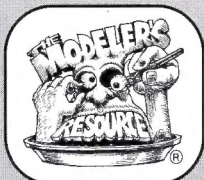
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Issue #30 - October/November 1999

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Our Three-Fold Mission Statement

Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information, for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing, high quality, affordably priced items.

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THIS ISSUE'S COVER

FROM THE PAST, PRESENT & FUTURE!

Old time movies, futuristic sci-fi - it's all here!



Kits pictured built/painted by Bill Craft (Lota), Fred DeRuvo (High Priest), Scott Carter (Military Diorama), Mike Morgan (Egyptian Princess) © 1999 Modeler's Resource. All rights reserved.

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The MMP & the Real Reason for the Titanic's Demise...

I

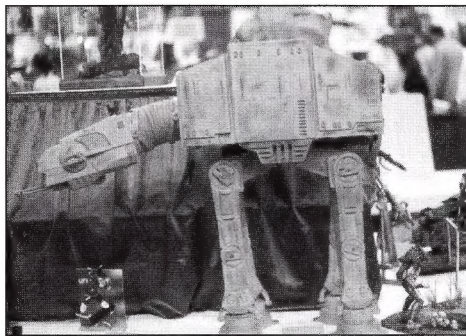
'm writing this at 10:40pm, Sunday, July 18th, shortly after having just returned from the 5th installment of the Mad Model Party. I know you're not reading it until the first part of September, but I wanted to get some rambling thoughts down before they took flight from my brain, which seems

to happen more frequently as I get older...:(

In a nutshell, it would seem that the Mad Model Party is back, and with a vengeance. We've got full coverage of that show, as well as the IPMS/Nats in our next issue, but suffice it to say, for us, this was an excellent show. I'm not talking at all in terms of sales; I'm referring to the level of excitement and simply the number of people who stopped in for the weekend. This was absolutely the best part of being there! To all of our readers/subscribers who took the time to stop by our table and introduce (or reintroduce) yourselves, we're glad you did. I have never been to any show where there was such a large group of people attending on Sunday!

This MMP, #5 seemed to go back to its roots and it brought back the excitement of the show too. We saw a number of new, high quality kits that were on display for the first time ever and you'll hear about soon. We also saw the phenomenal quality of kits entered into the contest and a good number of other things that Jim Bertges will be telling you about in our next issue. That's essentially all I want to say about the MMP, except to leave you with this discovery that I uncovered while at the show: The Titanic definitely did NOT sink due to a collision with an iceberg. That entire scenario is a total cover-up; a sham generated by the folks in high places who would prefer that you not know the truth. You're too smart for that. If you want to find out more, give John at X-O Facto a call. He'll fill you in on the real reason for the disaster (310.559.8562). You can also be on the lookout for more of this Titanic issue to pop up in the pages of MR soon.

When you take a look at the cover of *Modeler's Resource*, right there, under the title is the line "For the Sci-Fi, Fantasy, Vehicular & Figure Model Builder". That's been our goal from the beginning, to give the modeler more variety and over the last few years, we've been able to do just that. We have expanded our coverage to include



Just a few of the models on display at the recent Mad Model Party V!

behind the scenes features on the people who create the creatures and effects in films that inspire the models we build. We introduced Kids Korner where younger modelers could show off their talents. We started a series of articles exploring the world of toys and action figures. We regularly feature much more than just figure kits. In our past issues we've covered everything from starships to hot-rods. We know our readers are interested in much more than just the latest girl or monster kits and we state that right on the cover of every issue. It's that kind of variety and eclectic mix of features that we plan to build on as *Modeler's Resource* continues to grow. The mix may vary from issue to issue. Where one issue may be heavily accented toward space ships and science fiction, another may feature movie monsters more heavily and others may follow a different track entirely. However it stacks up, each issue will provide what we feel are some of the best tips, techniques, reviews and information that modelers can use. We will provide what the modeling community is asking for without depending upon subjects of an objectionable nature that have moved our hobby away from its original foundation. No, we are not trying to become more "politically correct", but we are trying to reach out to a wider audience. We want *Modeler's Resource* to help expand our hobby, to bring more people, both young and old, to modeling. We want to share our hobby with as many people as possible and let them discover all it has to offer. The best way for us to do that is to continue to offer more diversity of subject matter and let our readers know that they will find an exciting and interesting modeling experience in every issue of *Modeler's Resource*. Thanks very much for tuning in. Enjoy this issue and we'll see you promptly during the first week of November!

Fred

New Contact Info for Resin D'Etre!

Recently the folks at Resin D'Etre relocated to another state and if you've been one of the folks who have been wanting to get in touch with them, here's the updated info:

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We offer payment for any article we publish. Write for complete details (include SASE) or check out our Internet page for all the information.

Kits Sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed 'how-to' articles, as opposed to doing a simple review.

Please submit sample kits to: **Modeler's Resource, Review Samples, PMB #372, 4120 Douglas Blvd, #306, Granite Bay, CA 95746-5936.**

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Got a camera? Going to a show? Record the event w/photos and submit it as an article.

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"I Want This Kit!!!"

Every month you get better and better! As a graphic designer who's put together his fair share of magazines, everything from local rock music (YAH!) to business forms, labels & systems (UGH! And I'm not making this up!), just a detail like changing over from uncoated stock to glossy stock makes a helluva difference... as does the maximum use of color and terrific design. Great work folks! And as far as what's printed on those pages... not too shabby! Keep up the good work!

Now for the minor flaw (in issue #28) that others have also probably caught too...in Tim Gore's article on pages 36 & 37, he gives us details on who manufactures the glass eyes, the airbrushes, the paints... but nothing on the "Patchwork Monster"! What's up with that? Tim has given me much food for thought on painting this piece, plus I'm sure I've got a few things in my "pantry" to really make this piece come alive (or dead... and yes I'm aware of the most-odious "food for thought-pantry pun. Holy Forrest J. Ackerman!).

In short... I WANT THIS KIT!!!! Who manufactures it, where can I get it, and for how much?! There now, I've said it... can't put it any simpler than that, ladies & gents! Looking forward to next issue and will hopefully will get to see you all at the Mad Model Party! Bu-hbye...

Eric F. Corona (e-mail)

Dear Eric,

As we went to press with the issue with the bust in it, we were unable to track down the information, but since then we've found that if you contact Image Animation at 818.703.7839, they should be able to help you out. Enjoyed meeting you at the MMP!

"Enjoyed Last Two Issues"

Dear Fred,

I would first like to comment I think that your mag is the premier publication within our hobby. AFM is a great mag, but they just don't ship PROMPTLY like your mag does. The extra 2 issues a year don't hurt either. I have let subscriptions to both mags run out but still pick yours up at my local book store (AFM is nowhere to be found). No, this wasn't a suck up session to get a free subscription. Just wanted to give credit where credit was due and thank you for the great mag.

As I do dino kits I really enjoyed the last 2 issues featuring the Horizon T-rex and the Necroteros Draconis kits. Kudos to Fatman Productions for picking up Matt as a sculptor for this and future dragon kits! Thanks for your time.

Jeff Enevoldsen
(e-mail)

Dear Jeff,

Thanks for sharing your opinion and at the risk of offending some within this hobby by doing it too. The reality is that we all have opinions and what may be premiere to one may not be premiere to another and that's perfectly fine.

There may be a few reasons that AFM is difficult to find, including the possibility that it sells out quickly in whichever stores it is sold.

"Needed to Write"

Dear Fred (and all who contributed to *Modeler's Resource* #28!),

It's the first time I've written to your mag, but I have been getting it via "Previews" (advertised in issue #28) for a couple of years now. I thought #28 was a great mix of articles and a good read but I felt I had to write on a couple of points raised in the mag.

Firstly, the letter "A Few Concerns" from Jim Van Cleave. I don't know about other readers of magazines like yours, but I got to my current interest in figure models via aircraft, military modelling, Aurora monsters, 25mm 'wargames', Napoleonic 54mm, Phoenix and Mascot 90mm 'pin-ups' and onto vinyl and resin fantasy females (as well as film-based figures). I never got into Sci-Fi vehicles and one of the factors which keeps me interested in American model mags is that the British scene seems to be strongly influenced by Sci-Fi. To be honest, there aren't many modelling mags around and the main ones are on railways, military and aircraft. The main monthly one I buy covers a wide range of subjects, with a large Sci-Fi section (mainly adverts) and there is a much more expensive mag which is mainly given over to Sci-Fi. Once *Modeler's Resource* (I still find it hard to accept the one 'I' in *Modeler* - there should really be two!) gets strongly into space ships, UFOs and aliens, I'll have to look elsewhere. Keep the balance please!

Secondly, Milliput. In Jim Bertges' article, he says he's used Milliput for years and finds it has a 'short working time of 20 to 30 minutes' giving it a 2 in his chart. I don't know which one he's used to but I find the standard yellow/grey Milliput is workable for much longer than that.

Again, over here we don't seem to have the range of modelling materials you do, so Milliput is the putty I use all the time for virtually all jobs from gap-filling, conversions through to total scratchbuilding. The info which comes with it says it's workable for 2 - 3 hours at 'normal room temperature.' Maybe Jim has his heating turned up high!

I've enclosed a couple of photos of Milliput creations of mine - from

"Julie" from *Return of the Living Dead 3* which was the first attempt at total sculpting/modelling in Milliput; a dragon I made for my sister-in-law for a Christmas present two years ago and "The Owl & the Pussycat" which I made to go on my niece's wedding cake (!?). Versatile or what?

One of the commercial figures I'm working on currently is Jimmy Flintstone's "Windy Vampire" which, compared to prices over here was a bargain and well worth the money. Delivery to the UK was quick and very reasonably priced. There was a little work to do on the finishing of the model but I'd recommend it to anyone who's into sexy vampires with a touch of humour!

That reminds me, Jerry Buchanan's "Garage Kits, etc" on "Dominique" was another good article - in fact most of them were. Well done, keep up the good work and here's to the next issue!

Yours Sincerely,

Jeff Brewer - an aged, but not quite as old as Richard Marmo English
Modeller (note the 2 'I's!!)

Dear Jeff,

Thanks much for writing. Let me address your point about our increasing inclusion of Sci-Fi articles first. When we initially began, it was our intent to include what we felt would be a balanced approach to modeling (note the one 'I'). In the past few years, we have felt that figures have become too dominant for our own particular tastes and so, we have endeavored to add more from other genres (again, as was the original intent) and will continue to do so. Your statement "Keep the balance..." is duly noted. We feel we will be arriving at this very thing. My personal interests go beyond figures and include these other areas too. I don't think we'll give you a reason to quit reading the magazine, but I would like you to keep me posted as you peruse upcoming issues, will you please?

Regarding Jim's review of putty materials, I'm sure he'll appreciate your comments and in all fairness to him, the heat in California probably contributed a good deal to his comments about the short working time of Milliput. This is Africa hot here at times...)

"Missed IPMS Show"

Fred & Silvia,

I just received my Cat's Call model from my friend that attended the IPMS convention. Thank you for having it there for me. I only wish that I could have been there in person as it sounds like it was a terrific show. 1900 models. Amazing. I have heard that the vendor area was its usual wallet draining self and some of the tours were fantastic. One of the Seattle



members that attended even saw the shuttle launch. All makes for a very exciting weekend. Unfortunately, our chapter lost out on the bid for 2001 so the west coast won't see an IPMS national convention for a few years. Cat's Call is another winner. What a delightful sculpture! As it sits here on my bench, I have yet to find a major (or even a minor!) seam. A few strokes with the sandpaper and she's ready for paint. The inclusion of epoxy putty was ingenious. I do have a few questions and comments. What brand of epoxy putty is it? It appears different than what I use although I suspect that it works the same. Also, am I correct in assuming that the chain that she is holding the cat back with is to be provided by the modeler? I also have one minor suggestion in packaging the parts. The brim of her hat in my sample was broken (easily repaired) and I would like to suggest that maybe this one part have an extra bit of bubble wrap around her head to protect the brim.

My plan for the figure is to do some sort of shadow box with her torch lit from within. An interesting wiring/lighting problem... I'll keep you posted...maybe there's an article in here somewhere. Thanks again.

Terry D. Moore (e-mail)

Dear Terry,

The IPMS/Nats were great! We enjoyed them, except for the mug-giness of Florida. Thanks for your interest in Cat's Call; glad you like it.

The epoxy putty is Magic Sculp, from the folks at Wesco, who generously provided samples for us to include in our kits at both Mad Model Party and the IPMS/Nationals. Normally, our kits do not come with any type of epoxy or glue or paint.

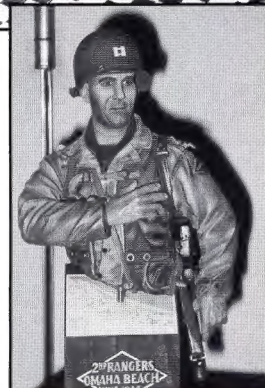
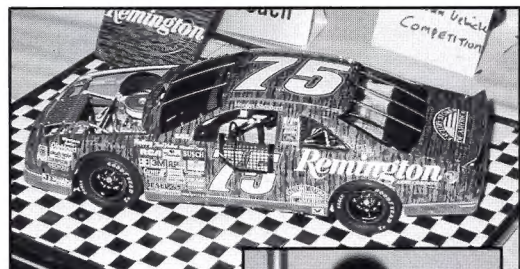
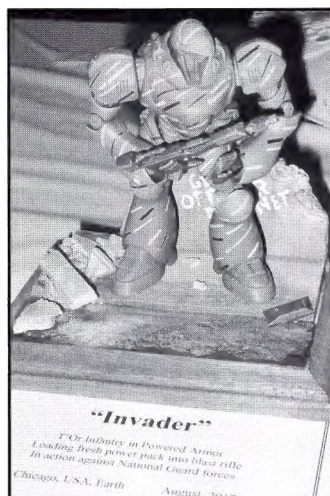
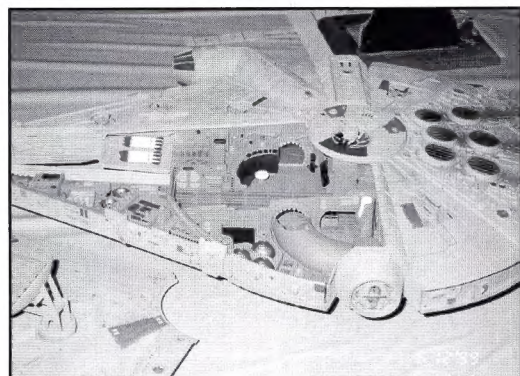
The Cat's Call kit does not at this time include a section of chain because we haven't been able to find a place where we could purchase it in the quantity we would need, not to mention the fact that some may simply wish to use a length of string to make it look like rope.

Your suggestion regarding packing the hat is appreciated. We will get working on that. Thanks again for writing.



River City Show

RIVER CITY HISTORICAL MINIATURE SOCIETY



Not too long ago, we had a very pleasant surprise. We had been personally invited to attend the River City Historical Miniature Society's show here in the Sacramento area. Since it was essentially right down the street from us, how could we refuse? Moreover, why would we want to?

June 12th arrived and we headed for the show, held at a Ramada Inn. As we pulled into the lot, I noticed someone that I knew immediately by his long, black pony tail. Mike Good! Even if you don't know Mike personally, he's attended many shows and, as a sculptor, has contributed his fair share to not only the historical miniature market but also to the garage kit industry as well. It was Mike's photos we used when we covered last year's MMP as well as last issue's SCAHMS show (along with Ron Sousa's photos).

Anyway, it got better! We entered into a medium sized room on the back side of the pool area and found it jammed with people. People who were excited about models. The room was essentially two rooms with the contest on one side and the dealer area on the other. We've included photos of many of the entries to give you some idea of the hard work that went into producing many of these items. I'm reminded that these shows need our support because without it, much of this enjoyable hobby may disappear forever. It is the hope of the RCHMS that one day, their show will be at least as big as their southern California counterpart, SCAHMS.

It's exciting to see people gathering together to enjoy each other's models, talk shop and appreciate the camaraderie. It reminds you that this is, after all, the reason this hobby exists.

It was a pleasure to meet a number of folks who are part of this venture here in Sacramento as well as see some old friends who are regulars at the SCAHMS show in southern California (Bill Taylor, Jim Sullivan and Scott Carter). We'll be attending this show next year and we would encourage folks who live in and around the Sacramento area to put this show on your calendar! For more information, contact: **Scott Nelson** at 707.693.1409 or write to: **River City Historical Miniature Society, 430 Mast Ct, Dixon, CA 95620** (please include SASE when writing).





The Collectibles Show

with Man About Town, Jim Bertges

Held at the historic Helms Bakery Building in the heart of Culver City, California, the first "Collectibles Show" was an interesting mixture of collectible toys and model kit dealers. As you perused the dealer tables it was possible to pick up a Beanie Baby at one, then step to the next table and pick up a replica of a human skull. It made for an entertaining day of shopping for just the right collectible. According to show promoter Joe Firrelli of The Monster Cellar, the show hosted sixty dealers and saw nearly two thousand visitors before the end of the day.

Among those in attendance were several names familiar to readers of *Modeler's Resource*, including, Joe Sid of NeoModel Tech, Monsters In Motion, Creature Features, Dimensional Designs, Supporting Castings, Mark Paskell of *KitBuilders Magazine*, *Modeler's Resource* author, Alan Friedman and Hilber Graf of *Monsters and Mayhem*. Joining the dealers was a fascinating line-up of celebrities. On hand to meet and greet their fans were "The Boys of

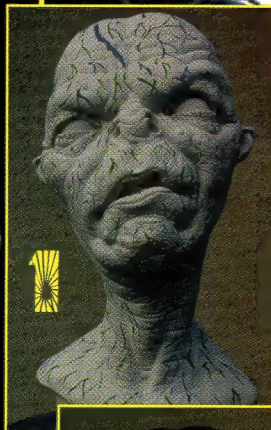
Halloween", Bob Burns, Chuck Williams and Dan Roebuck as well as Bob May (the guy inside the Lost In Space Robot), Debbie Dutch, Reggie Bannister (from the *Phantasm* films), Jeff Corey (everything from *Outer Limits* to *Twilight Zone* and *True Grit* to *Beneath the Planet of the Apes*), Don Pedro Coley (THX 1138, *Beneath The Planet of the Apes*), Hal Wamsley (one of *Star Wars*' Jawas) and Andrew Divoff (star of the two *Wishmaster* films). Master robot builder Fred Barton was also on hand with his full sized, talking, moving Robby the Robot.

There was a lot to see and do for the unbeatable price of \$5. For a first effort, this show had a lot to offer and with future installments it will only get better. The next show is planned for November 7th in a new location. Plans include new celebrity guests and more than double the number of dealers' tables. Watch for ads in *Modeler's Resource* for information on future shows or call 310.378.7920.



It's All Plastic To Me

with
Jim Bertges



"BELIEVE"

1:1 Alien Bust from Pinkerton FX

Simply put, this piece is a work of art. It is an incredibly authentic looking rendition of an alien life form rendered by the hands and mind of John Pinkerton. The realistic anatomical details of the facial structure all the way down to the pores and moles could lead you to believe that this might be a life cast from a real alien rather than a sculpture. In 1:1 scale this piece is about two-thirds the size of an adult human head and, next to my house, it's about the biggest thing I've ever painted.

The bust is solid cast in one; huge, heavy piece of white resin and stands fourteen inches tall from its base to the top of its wrinkly alien scalp. Casting is practically faultless with only a couple of little resin bits that need to be picked out of the corners of the eyes and mouth. There is no seam line to clean up and after a quick bath in the kitchen sink, where you feel kind of like you're holding grandpa's head under water, he's ready to be painted.

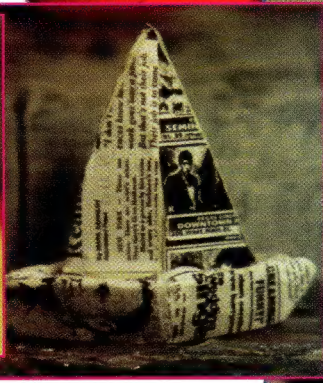
The trick to painting this guy is to make him look alien. The sculpture and anatomy is so realistic that, if you paint him in normal or even near-normal flesh tones, he will end up looking like a little old man with a weird nose and a head shaped like a football. Other worldly color schemes are called for here and I decided that light blues and purples were the way to go. I also felt that he should be pale and thin skinned just to help emphasize his alien-ness. With all that in mind, I took a look in my paint cabinet to see if I had the proper colors to suit my plans. Having a very craft-oriented family there is always a variety of paints of many types and colors lurking in that cabinet. Buried under several odds and ends I found a couple of bottles of Tulip brand fab-

ric stains in shades called Periwinkle, Violet and Sapphire. Armed with those colors and a can of Krylon flat white primer, I was ready to begin.

The first step was to give our alien buddy a good coat of white primer, which would also double as the base coat for his pasty complexion. To give him a thin skinned look I followed the base coat with a pattern of veins painted over the entire head in blue and green. I not only followed the veins provided on the sculpture, but I went on to add lots of my own. I knew that most of these would disappear beneath subsequent layers of paint, so I felt fine in overdoing it a little. The veins went everywhere, big bulging ones on his forehead, little tiny ones on his upper and lower eyelids, medium sized ones all over his neck and the back of his head. Satisfied with the veins, I was ready to dip into the Tulip stains.

The Tulip paints were made for use in painting fabrics, but I applied them just as I would any other type of stain. Starting with the Violet shade, I covered a section of the head with the color, let it sit for a few minutes, and then wiped it off with a paper towel. This lightly stained the white base coat and left darker bits of color in the cracks and detail. This procedure was repeated around the entire head with the Violet stain and then immediately followed with a coat of Periwinkle, applied in the same manner. The two coats of stain darkened his skin tone quite a bit, but the colors really enhanced the alien appearance I was looking for.

In order to get back to the pale look I had originally planned and to give the veins and other details a subcutaneous look, I gave the whole head a light misting of Krylon flat white. The spray can was held between eighteen inches and two feet away



from the head and sprayed lightly until I was happy with the look. The next step in alien enhancement called for a visit from Golden's fascinating Interference paints. I mixed the pudding like Interference Violet with Golden's Acrylic Medium and brushed a light coat over the entire surface of the head. The Interference paint gave an iridescent sheen to the alien skin, but didn't hide the detail. The skin ended up having an eerie metallic purple gleam when the light hit in just right.

With the overall look of the skin finished, all that remained were the details. Most of the finishing touches were done with washes made with oils. A light purple was washed into the wrinkles and cracks on the upper and lower eyelids and into selected areas on his face where there were deeper wrinkles to shade. The lips were washed in a bluish purple that bled slightly out of the corners of the mouth. Gums got an orangey-brown stain and the teeth were picked out in Ivory and given a dry brushing of copper. The final and for me, most difficult, aspect of the detailing was the eyes.

Not only is this the biggest face I've ever painted, but these eyes are huge in comparison to a 1/6 or 1/4 scale figure. No mere dots of paint from the tip of the brush would provide decent looking eyes for this guy. Both the iris and pupil had to be clearly delineated and it's hard to paint circles. I could have cheated the whole thing and gone with a single colored, alien-looking eye, but I wanted to at least take a shot at a somewhat realistic looking paint job. First the entire eye ball got a coat of a dark pink called Gypsy Rose, followed by a slightly thinned coating of Ivory. This gave me a slight "I could use some Visine" look without over doing the angry red eye thing. Because we're dealing with an alien, I went with metallic colors for the iris and pupil. Cheating slightly, I only painted about three fourths of the iris,

saving myself the problem of painting a perfect circle by hand. The outer edge of the iris was done in chrome silver with the darker inner iris in gunmetal. Small flecks and lines were added to the dark section in silver and the pupil was added with lime gold metal flake. The look reverses the appearance of the standard human iris, which usually goes from dark to light to dark. When it was all dry, a final coat of Future floor polish gave the eyes that healthy, glossy sheen.

There you have it. It was a frugal approach to painting, using only materials I had on hand, but everything turned out pretty well in the end. It helped to have such a fantastic piece to work on, however. Once I decided the direction I was going in, this bust practically painted itself because of the incredible abundance of detail. If you've got a thing for aliens, this is a beautifully executed piece that will meet all your expectations. At \$210.00, it is fairly expensive, but considering the size and quality of the piece and that the price includes shipping and handling charges, it seems reasonable. **Contact: John Pinkerton F/X • PO Box 93 • Navarre, Ohio 44662 • e-mail: pinkfx@raex.com**

Wisepenny From Star Wars Emporium

Clowns are bad. Clowns are creepy. Clowns are scary. Let's face it, clowns are downright evil! I'm pretty sure that's what Stephen King had in mind when he wrote his massive tome, *It*. It seems to be Stephen King's horror m.o. to take a seemingly innocuous, generally happy thing and make it into an object of pure screaming terror. He did it with a Plymouth Fury, a teenage girl, a cute St. Bernard and almost every mechanical object on the planet. But, when he turned a seemingly happy, friendly clown into the villain of *It*, I think he tapped into a deep psychological fear held

by many people. Admit it, there's something about clowns that just plain unsettling. We don't know who they are under that bright make-up. We don't know what they're thinking. We don't know what they're up to. We don't know what diabolical implements of torture they will pull out of their baggy pants. It's as though Stephen King is warning us, "Beware of clowns."

When the novel *It* was turned into a TV mini-series, the producers found the perfect actor to fill those big, floppy clown shoes, Tim Curry. Sure, he can be charming and funny, but in all his roles, he projects an underlying sense of menace. Put Tim Curry in clown make-up and that feeling is amplified ten times. You can see the scheming going on in his eyes. You know that when he smiles it's only because he's concocting some evil thing to do to whoever he's smiling at. It was perfect casting.

The story of *It* centers on a group of friends who as children faced and defeated, they believe, a terror that had been haunting their small, New England home town since the last century. However, *It* returns every thirty years, and as adults, they learn that that terror is alive and well and they must fight it all over again. This unnamed terror, *It*, takes physical form as Pennywise the clown, or as he was known in previous incarnations Wisepenny. His victims are children who innocently believe him to be a happy, friendly clown and find out the truth later. Apart from the hokey ending, which is something that plagues most Stephen King film adaptations, *It* is a suspenseful and often frightening TV offering. It is a favorite among many horror fans and Pennywise has developed quite a following as a horror villain.

Star Wars Emporium in England is offering a very nice, cold cast kit of this bad, bad clown. The kit comes in eight cold cast parts, plus three pieces of wire for the balloons. The parts include the clown's body, two arms, three balloons, a little newspaper boat and a large base. All the little details are evocative of memorable aspects of the story. Pennywise uses his colorful balloons to lure the children. He draws them down into the sewer through a storm drain opening. One of his victims, the main character's brother, leaves a newspaper boat behind, floating in the gutter. All these items are presented in crisp detail in this kit. The base which depicts the sidewalk, street and gutter also has some very nice touches; fallen leaves, gutter trash, a very nice sewer grate, the IT logo and a banner that says, "They all float down here," Pennywise's chilling signature line.

The first fifty kits sold came with a Pennywise T-shirt sporting a photo of the finished model and each kit comes with a Certificate of Authenticity. The kit is well packed for travel as well. Mine arrived with only a broken foot and knowing it traveled via mail all the way from England, that's quite an accomplishment.

The sculpting on the kit is excellent. And, as you would expect from a cold cast kit, the casting is exceptional, there were no flaws. The kit depicts Pennywise in mid-transformation from happy clown to evil creature. Although he's mostly still clown, he has a mouth full of sharp teeth and his left hand, the one hidden behind his back, is bursting through its white glove as it changes into a wrinkled, clawed talon. Through the clown face, behind the bulbous red nose, you can see a likeness of Tim Curry. It's mostly in the eyes and that's a tribute to the sculptor, Mark Towler. The details of his costume are nicely rendered as well, from the poofy pom-poms on his suit to the ruffles on his collar. Even the huge cloud of clown hair looks great. If Pennywise is one of your favorites, this kit is for you.

Now, you'd think that a figure that consists of three pieces; a body and two arms that attach at the elbow, would be a breeze to assemble and you'd be right. However, leave it to good old Jim to screw something up. When it came time to assemble Pennywise, the only picture I'd seen of the finished kit was on the t-shirt and that was in a drawer in my bedroom. I used five minute epoxy to

attach Penny's arms and although the right one looked fine, there seemed to be something odd about the left. His hand was twisted in a funny way and it would look strange holding the balloons as it should. The more I looked at it, the stranger it appeared. So I broke down and got the shirt out of the drawer. Guess what, the arm was supposed to go behind his back and I had glued it in front! Once that was fixed and I filled the small seams with Magic Sculpt, I was ready to paint the clown.

First things always coming first, I needed some reference material so I was sure to get the right clownish colors. I had the T-shirt, but that wasn't quite enough. Besides it would be difficult looking down at my chest and trying to paint the model at the same time. My second resort would have been to rent the video of *It*, but I didn't want to spend the rental fee just to fast forward through eight hours of mini-series looking for clown shots. Next step, the Internet. I found a site with an excellent archive of over thirty color photos of this sinister clown. If you'd like to visit for reference or just to have a look, the address is, www.jaminet.com. All that was missing were shots of Penny's feet, so I opted for the usual clown red shoes. As for the rest of the paint, let's have a look, shall we?

I began the whole process with a coat of white primer so the bright colors would pop out. It seems silly to point it out, but after that dried, I masked off the clown's head and hands and ruffled collar because they would stay mostly white. The overall color of Penny's overalls is yellow, so I started with a can of Krylon and sprayed yellow everywhere. I even got some on the clown. Then, in no particular order I base coated his vest in black, the sleeves and center section of the collar in light blue and his hair and shoes in two different shades of red.

The most complicated portion of Penny's paint concerns his sleeves. As you can see they're striped. They don't just have two colors of stripes, either, they have three. There's the light blue stripe which alternates with a purple stripe, then, running down either side of the purple stripes is a very thin violet stripe. This could make you nuts! I had to start somewhere, that was the light blue basecoat. Then I cut masking tape into 1/8 inch wide strips and applied them to the sleeves leaving 1/8 of an inch between each one. I was careful to press the tape down into each wrinkle along the way. The narrow width of the tape allowed me to follow the curves of the arms pretty easily. Using the tape strips as a guide, I painted in the purple stripes. Once the strips were removed and I touched up any errors committed on the blue stripes, I got out my triple 0 liner brush and violet paint. A liner brush has long, thin bristles and is used for painting...lines. This is the part where it pays to be careful. I held my breath and painted a thin violet line along each side of each purple stripe. Then I went back and touched up the slip ups. There are areas that are quite difficult to reach where Penny's arms are close to his body, but I managed to get to them all by holding my brush by the very end of the handle and going very slowly. The center section of the collar has the same color scheme. It was painted in the same way, but without the masking, I just used the ruffles as my guide. After that, the rest of the painting was a snap.

The vest is trimmed with the same violet that borders the purple stripes on Penny's sleeves and the black area was drybrushed with silver, leaving just enough black showing to make the pattern visible. The pom-poms on the front of the clown suit were simply based orange and drybrushed with a lighter orange. The same orange was used on the seam that runs down the front and up the back of Penny's overalls. His hair also got the basecoat and drybrush treatment, but with several progressively lighter shades of red, all the way up to pink. The shoes got another coat of the red basecoat and stayed red. I opted not to add shading into the folds of Penny's overalls because he's a clown and he's supposed to be

bright. Besides the natural lighting worked just fine. The balloons were drilled out to accept the little support wires and were given bright coats of red, yellow and blue Krylon. The wires were painted white and glued into place. This way the wires made perfect handles when I dipped the balloons into future floor polish to give them a really shiny shine.

As we all know, the hands and the face of a figure are where we concentrate the most. Aside from his striped sleeves, Penny's hands and face got most of my attention, too. The one thing I didn't even have to think about was achieving a realistic skin tone, but I did have to figure out just how to shade white effectively. I would normally use a pale blue to shade white, but this time I decided on gray instead. I mixed up a batch of light gray wash and applied it over Penny's face and hands. I also used the wash to accent the shadows on the white portions of his collar. When it dried I heavily drybrushed an off white, leaving just the slightest hint of gray in the facial lines and eye sockets. Every clown has his own special make-up and Pennywise is no exception. Here's a breakdown of his clown look—black eyebrows, black liner around each eye, a blue triangle on each eyelid, a little vertical blue line under each eye, a shiny red nose and nasty looking black/red lips. Then there are the special enhancements for his transformation into evil—his eyes are bloodshot with red ringed, yellow irises, the teeth started with a wash of red/brown to bring out the inside of the mouth then drybrushed with ivory. Finally, a little Future floor polish applied to the nose, eyes and teeth gave them a nice shine. I intentionally left the tattered glove on his "evil" hand a bit

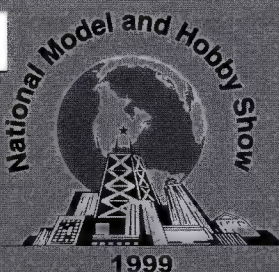
dirty looking. On that hand, I used a basecoat of brown and a drybrushing of tan which really brought out the detail there. His nails are an evil black. That hand also needed a hole drilled through it so Penny could hold his balloons. With the figure finished, I moved on to the base.

At first I thought I'd basecoat the base in gray primer and detail it with black washes. But, I didn't have any gray primer...change of plan...I based it in black and drybrushed a variety of grays over that to achieve the sidewalk and street. I didn't want anything too bright on the base to draw attention from Pennywise, so the leaves and gutter trash were painted dead brown. The water in the gutter was a shiny grayish brown and coated with Future for gloss. The title "IT" was done up in red while the banner was dry-brushed white so the letters could show through. I didn't paint the little boat at all. Instead, I took a newspaper tear sheet and reduced it on a copier to the proper size. Using white glue I glued parts of the paper on to the boat to make it look like it had been folded from one sheet of newspaper. If you look closely, you can see a picture of Gene Hackman and ads for Dark City and The Wedding Singer.

Because this is a big, heavy 1/6 scale kit, I secured Pennywise to his base with four inch long screws. He'll be able to stay on his base for a long time. This is an excellent kit of a character who hasn't been done to death, yet. It is available from **Star Wars Emporium, 13 Lower Goat Lane, Norwich, Norfolk, NR2 1EL England.** E-mail them at starwars@netcom.co.uk or visit their web site at <http://www.netcom.co.uk/business/starwars/>



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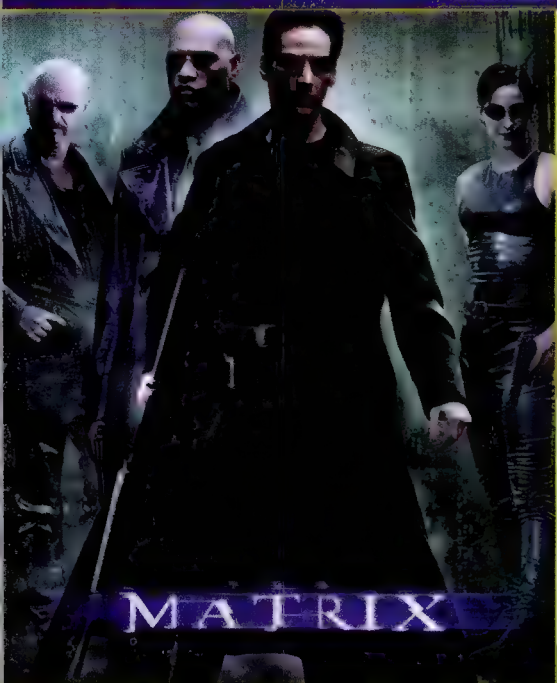
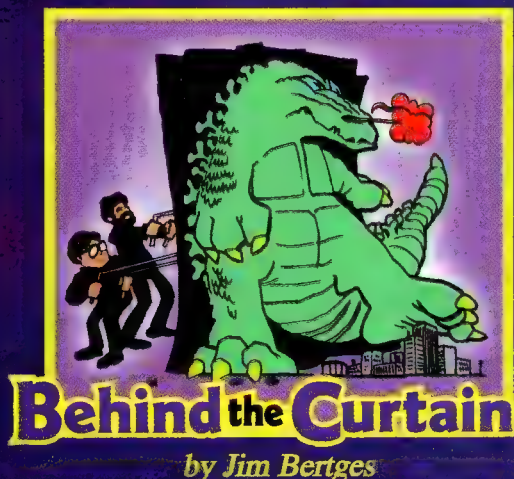
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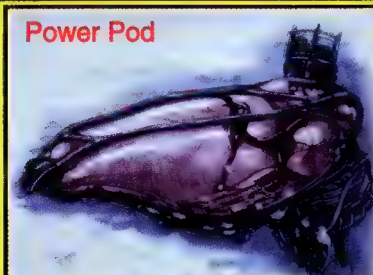
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MAKE-UP EFFECTS GROUP



Some of the most recent work from the Make-Up Effects Group was seen in the current science fiction blockbuster, *The Matrix*. Although computer effects played a large role in this story of people rebelling against a computer generated environment, the physical effects provided by Paul and Nick fit seamlessly into the film. When we talked *The Matrix* had not yet been released so there were some things that could not be fully discussed. However, by now our readers have seen and enjoyed *The Matrix* and will understand just how and where some of these fantastic effects fit into the movie. We started by asking generally what the film was about, then proceeded on to the effects Paul and Nick provided.

Katte: *The Matrix* is a Sci-Fi action film about Neo (Keanu Reeves), who finds out his reality is one big computer program;



Power Pod



Keanu Reeves, as Neo, begins to 'wake up' to the reality of *The Matrix* after taking the blue pill from Morpheus (Laurence Fishburne) in Warner Bros.' *The Matrix*.

Photos by Jasin Boland @ 1998 Matrix

an electronic universe! He teams up with a group of freedom fighters to battle secret intelligence agents in a search for the truth.

We were asked to create some very interesting and complicated effects sequences for the film, involving reproducing Keanu Reeves' torso into an animatronic counterpart, constructing a mechanical bug, realistic human baby and various breakable arms for a lot of the fight sequences. The film is going to be fantastic.

MR: Is the baby radio controlled or cable controlled?

Nicolaou: The baby was totally cable controlled and fully articulated, 55 cables in total to create all the movement we wanted. It looked so real, I was really proud of all the work we put into it. We heard later that there was a rumour going around that we had actually cast a real dead baby because it looked so real. I guess that is a compliment!!

MR: What type of materials did you use in its construction?

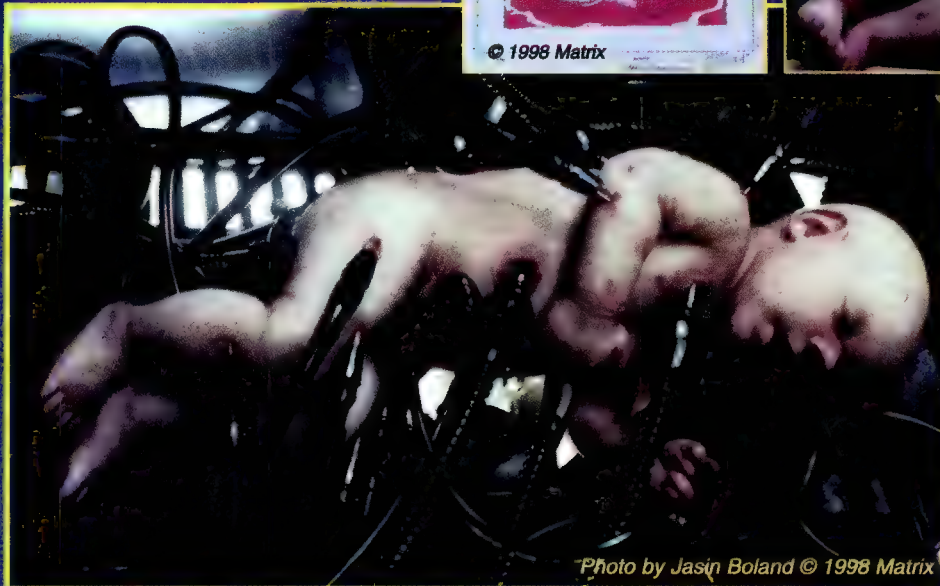
Katte: It was primarily fabricated out of Silicone with a machined animatronic armature inside. Video and photographic reference material was taken of a friend's newborn baby girl, who was coincidentally at the exact age. The sculpture took nearly a month to complete as what seems to be simple shapes of a baby actually translates to very intricate and precise forms. The clay sculpture was broken down into various sections and moulded. The baby was then cast around the animatronic mechanism. Trevor Tighe was the animatronics designer working with us and he did a fantastic job in creating the complex mechanics of the torso and especially the baby. In the end the baby came together seamlessly with 55 cables exiting through the underside of the baby. I painted the baby using a combination of air-brushing and brush work. The silicone skin and paint scheme of the baby looked and photographed so realistically that people were disturbed when they saw it in real



Photo Courtesy Make-Up Effects Group



Photo Courtesy Make-Up Effects Group



The process for creating the realistically detailed baby appearing in the 'pod' sequences. Top left Nick works on the sculpt; middle photo shows the storyboard drawings and Paul hooks up 'life support.' Finished photo on bottom.

life. To see all these cables coming out of the baby's side proved to be unnerving for some of the crew on set. A breathing mechanism for the baby was created as a final touch. On set the baby was brought to life by a crew of 10 puppeteers. The movements of the baby were very realistic, and the entire film crew would stand around the video split monitors watching all the puppeteers puppeteer the baby during the complicated camera shot. Due to the detailed set that the baby was photographed in, and the elaborately designed camera movement, all of the puppeteers had to be on a concealed platform 4 meters off the stage floor and behind a set wall, without any direct view of the baby. Video and film cameras were split off onto screens for all the puppeteers to operate from. All the puppeteers did an exceptional job and worked together perfectly for every take to breathe life into our baby.

MR: Can you describe the method used to construct the false torso?

Nicolaou: A life cast of Keanu Reeves' torso was sent over from America but it was in very poor condition with distortions and pants markings around the key area of the body we needed. We had to re-sculpt natural forms and skin textures into more than 70% of the body casting so we could have a perfect positive sculpture of Keanu's torso, using models and photos of Keanu as reference. Paul put in weeks of work just adding skin texture. From the final clay sculpture we generated moulds. Silicone skins were then cast from these moulds.

MR: What kinds of paints are used to get such a realistic effect?

Katte: Different paints were used, from dyes to inks to special silicone paints. I paint the skins using a combination of air-

brush and hand brush work.

MR: Were there any mechanics in the torso?

Nicolaou: Yes the torso was full of mechanics to bring it to life and create the effects we wanted. On set the animatronic torso moved and mimicked a real human body to perfection. It took 9 puppeteers to control various cables, servo motors and rigs to bring it to life.

MR: What kind of hair is used on the torso?

Nicolaou: We use real human hair inserted one hair at a time!

MR: Could you describe how you accomplished the arm breaks?

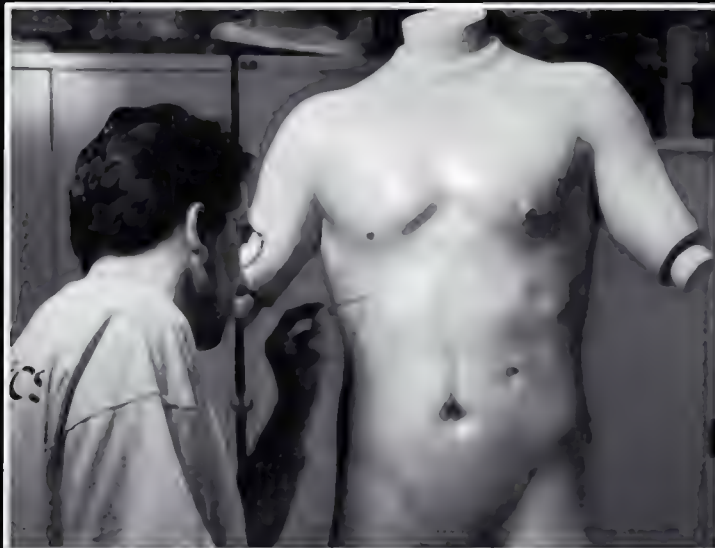
Katte: The arm breaks were jointed, mechanical arms that were strapped to the stuntman, who hid his real arm behind his back. We made the arms re-setable for multiple takes. Once the arm was struck, it would break and bend at the pre-determined point. All this of course was hidden with costume. A detailed, realistic hand in the appropriate pose completed the effect.

MR: Can you give us a look at the animatronic bug? How does it fit into the story?

Nicolaou: Not until the film is released.

MR: Your TV and commercial work is also very impressive. Do you have any favorites? Have we seen any of your commercial work here in the states?

Katte: Probably one of my favourites is



Creating the 'body double' for Keanu Reeves. Real human hair was used (inserted one hair at a time!) to add to the realism achieved through the life casting and the additional sculpting (photos courtesy Make-Up Effects Group).

the Sony dragonfly that we did with Australian Director Jeff Darling. We created a large scale animatronic Dragonfly that could flap it's wings and move it's head. Also the Masterfoods Salsa dip commercial with the Vegetable heads.

Nicolaou: The Masterfoods job is one of our company's major jobs, so it is still very special to me. We created large prosthetics of vegetable heads like a tomato, capsicum, lemon and chilli. It was a guy at a dinner party trying this dip and his head changes into these vegetables.

Katte: There are a few that have aired in the States. You probably would have seen the Volvo alien commercial where a group of aliens are "Lost in America" and the "Honda Capa Lunch" Flintstone commercial where we built the turtle suit. The Texaco "Thrill Is Gone" featuring the singing and dancing Crow and Parrot was also one of ours.

MR: I PARTICULARLY LIKE THE "PHILIPS ALIEN". DID HE INVOLVE A LOT OF ARTICULATION. WAS IT A FULL SUIT OR A STAND ALONE CHARACTER?

Nicolaou: The Philips alien consisted of a man in a suit with a fully animatronic head. The head articulation consisted of eyes up and down/left to right, eye blinks, ears, smile, mouth and lip movement which was puppeteered off camera via radio control.

MR: WHAT HAS BEEN YOUR MOST CHALLENGING JOB YET?

Katte: Every job we do is challenging, as we are always trying to do more and create something really cool. But probably up until now The Matrix has been the most challenging, mainly because our work had to look extremely realistic and was going to be shown up close. You probably can't get more challenging than creating a human baby or replicating the human form.

MR: WHICH HAS BEEN THE MOST FUN?

Nicolaou: It is a bit hard to say as they are all fun. Moreau was

pretty fun as was Matrix. I think Matrix will be the most rewarding because it looks like our stuff will be used well in the film, and it looks like it is going to be a very slick film. Moreau was a breeze because everything was done at Stan Winston's and we only had to worry about the application. Usually when your company is involved from the very beginning of pre-production right until the end, there is a lot more pressure to make it look good. Every is riding on your shoulders, but again these can be the most fun and rewarding times.

MR: ARE THERE ANY NEW ADVANCES IN TECHNIQUES OR MATERIALS YOU ARE WORKING WITH?

Katte: There are a few things we are looking at. We have been doing a lot of work with the silicones and silicone appliances which I guess is new. We have been developing an ergonomic performance controller for the puppeteering of our characters using off the shelf software and specifically designed hardware control units.

MR: IS THERE A BIG DIFFERENCE BETWEEN THE EFFECTS INDUSTRY IN AUSTRALIA AND THE US?

Katte: Well obviously it is a lot smaller with smaller budgets. But I think in terms of talent, technology and materials, our company is doing work which is certainly comparable, and probably a lot cheaper. Also, you tend to have to be able to be quite diverse and do many aspects of the processes, from sculpting to mould making to animatronics.

MR: DO YOU HAVE ANY NEW PROJECTS LINED UP FOR THE FUTURE?

Nicolaou: There are a couple of things we have in the works at the moment; mainly in design and early pre-production phases, as well as a big project of our own we are developing. It is a short film that is a teaser for a feature project that we hope to shoot later this year. Every spare moment has been spent creat-

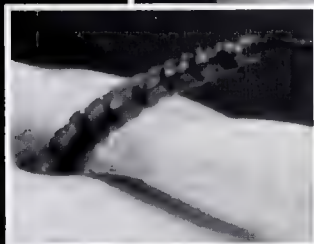


Left: The bug sculpture which was used for creating the animatronic and cgi replica.

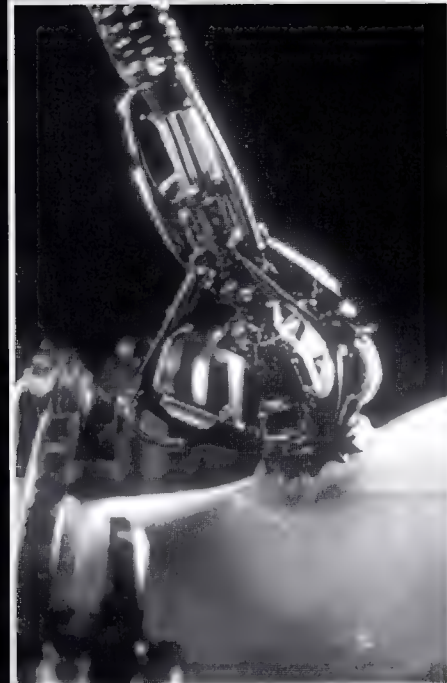
photo courtesy Make-Up Effects Group



Above: Long shot of the 'bug insertion' into the fake torso. Left: Close-up of bug.



photos courtesy Make-Up Effects Group



Above: Removing the 'bug' which tracked Keanu Reeves' character, Neo.

photo by Jasin Boland © 1998 Matrix

ing all sorts of make-ups and effects that we feel will raise the production value enormously.

• After seeing their work on The Matrix here in these pages, it's likely we'll be seeing a lot more from the Make-Up Effects Group in the future. It is something movie fans worldwide can look forward to.



Below: Neo and Agent Smith (Hugo Weaving) face off in a subway station. Photo by Jasin Boland © 1998 Matrix



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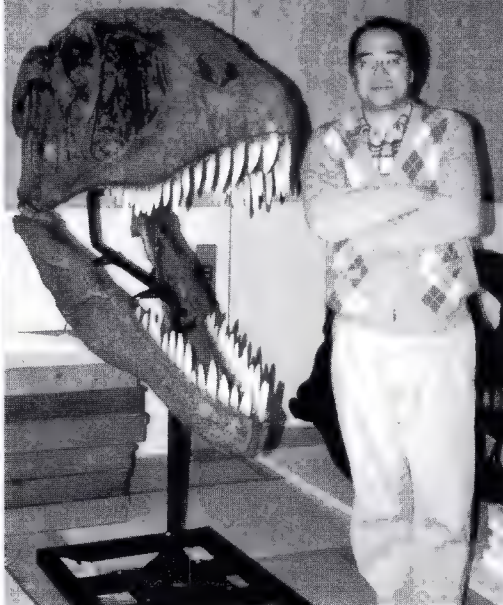
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DOWN THE PREHISTORIC TRAIL

the latest dino-related models, reviews and news with Mike Fredericks of The Prehistoric Times

KAZUNARI ARAKI



T-rex



Pachycephalosaurus



AS PER TWO BOOKS, WHICH NO DINO-FAN SHOULD GO WITHOUT, DAVID PETERS' GALLERY OF DINOSAURS & 3.518 BOOKS' ILLUSTRATED ENCYCLOPEDIA OF PYROSAURS

Kazunari Araki was born in Osaka Prefecture, Japan in 1961. In 1983 he started a column for HOBBY JAPAN (a Japanese modeling kit magazine) and soon started sculpting for Kaiyodo's Dinosaur Series. By 1984 he was doing a dinosaur section for MODEL GRAPHIX (another Japanese modeling kit magazine) and in 1987 had his first book ("The Dinosaur Sculpture") published with his second book ("Fifty Dinosaurs") published in 1993. His beautiful dinosaur art has gained worldwide recognition and fond admiration. On top of the many beautiful prehistoric animal works he did for the Kaiyodo Model company of Japan, his talents have also been in demand for many museum exhibits and publications. He established "Kyoryu Kobo (Dinosaur Workshop)" in Kyotanabe City in Kyoto, mainly doing Reproductions of Dinosaurs for various Natural History Museums throughout Japan, and is still writing a dinosaur column in a modeling kit magazine, assisting in producing various Dinosaur encyclopedias, and working on the presentation of works at Dinosaur Exhibitions.

MF: IT IS A GREAT PLEASURE TO INTERVIEW YOU, MR. ARAKI.

KA: It is very nice to make your acquaintance, Mr. Mike Fredericks. I have been occasionally reading your magazine, Prehistoric Times and also Modeler's Resource and have always envied the people in the USA that get to have such wonderful magazines published. So I feel very honored to be interviewed by you.

MF: CAN YOU TELL US A LITTLE ABOUT YOUR LIFE? DID YOU ALWAYS LIKE DINOSAURS?

KA: My interest in Dinosaurs started, I believe, when I was still in early elementary school. At first, my interest in Dinosaurs was much the same as my interest in monsters or "Kaiju" (e.i., Godzilla, or those from Ultraman, etc.), but ever since I saw the film "One Million Years BC" by Ray Harryhausen, I really became a great fan of Dinosaurs.

From my youth, I did like drawing and creating things out of paper or clay, but to my knowledge I did not receive any formal education in this field.

My first dinosaur modeling started around junior high school. Then, I was astonished and shocked when I read a book about the "Warm Blooded Theory of Dinosaurs". And illustrations of a running Deinonychus by Dr. Bakker impressed me indeed. However the Dinosaur model kits then were not very satisfactory. In fact, there were only a few kits really made, by Aurora and Airfix, and especially kits by Aurora were extremely expensive and difficult to get. It was then that I decided to make models by myself.

Materials I first used were Balsa wood, but later I changed to clay. I made a number of kits then, but it was only for me personally and I never had the chance to release them to the public.

It was during my university years that my "Star Wars" models were picked up by a modeling kit magazine called "HOBBY JAPAN", then soon followed figures and spaceships, and finally I did the main model for the "Dinosaurs Special Feature".

In 1984, the then-editor of Hobby Japan decided to create a new magazine called "MODEL GRAPHIX", and asked me to do a column on Dinosaurs for that magazine, which I still do today.

MF: HOW DID YOU START WORKING FOR KAIYODO AND ARE YOU A FULL TIME EMPLOYEE OR FREELANCE? (I THINK I HEARD THAT YOU WORK IN A HOSPITAL).

KA: My relationship with Kaiyodo is very long but I was never actually employed there and worked only as a freelance artist. In fact, I was a customer of Kaiyodo. In 1983, when I was creating models for HOBBY JAPAN, Kaiyodo started manufacturing "garage kits" which interested me, and I started to bring my figures to Kaiyodo to show them. It was a coincidence, that Kaiyodo at that time, was just planning to develop a series of Dinosaur kits. My main occupation is an acupuncturist at a hospital's rehabilitation section.

MF: I ALSO HEARD THAT YOU DO SCULPTURES FOR MUSEUMS TOO. DO YOU WORK WITH PALEONTOLOGISTS IN JAPAN FOR ACCURACY?



Dromaeosaurus



Brontosaurus

KA: Usually curators from museums supervise the project. But strictly speaking, there still seems to be very few "authentic" dinosaur specialists in Japan yet. As for directions for my works so far, there were specific orders concerning which dinosaurs to create, but I was very much on my own regarding their pose or color. I am sure that in the coming years, there will be more specialists in this field here and that I will probably work closely with them.

MF: ANY THOUGHTS ON SOME OF THE LATEST THEORIES AND DISCOVERIES IN THE PALEONTOLOGICAL WORLD? (THE COLOR OF DINOSAURS, FEATHERED DINOSAURS, ETC.)

KA: Although I am always flexible and open minded to any new theories, being one of the older generation fans of Dinosaurs, I tend to feel more comfortable with "scaled" Deinonychus, rather than "feathered".

MF: CAN YOU TELL US WHAT SCULPTURES YOU HAVE DONE RECENTLY FOR KAIYODO?

KA: I was the active main sculptor during the early period of Kaiyodo's Dinosaur kits era (1983 - 1987? I hear almost all are out of stock and obsolete.), but currently I am not creating any, nor do I have any future plans of releasing new kits for that series.

MF: DO YOU DO COMMISSIONS?

KA: If there should be an offer from the States, I would be glad to accept it. However, not being fluent in English, I would need Kaiyodo to be my interface.

MF: ARE YOUR WORKS CAST AND RELEASED ONLY THROUGH KAIYODO?

KA: Currently, all my works exist only at exhibitions in Japan. All works ever shown in MODEL GRAPHIX magazine are in my possession. But I am planning to sell original kits in the near future through my homepage at: <http://www.village.infoweb.ne.jp/~dinodino/>

MF: DO YOU HAVE FREE CHOICE IN THE DINOLAND FIGURES; IE POSE, SKIN DETAIL, ETC?

KA: In Kaiyodo's Dinosaur kit series, scale was the only direction I was given, and everything else was very much up to me.

MF: YOUR SCULPTURES HAVE TRUE CHARACTER AND A STYLE THAT IS RECOGNIZABLE. I KNOW THAT YOU ARE INTERESTED IN NOT JUST THE DINOSAUR BUT ALSO ITS ENTIRE ENVIRONMENT AND INTERACTION WITH OTHER LIFE FORMS OF THE TIME. CAN YOU TELL US IN YOUR OWN WORDS WHAT YOU ARE TRYING TO SHOW WITH YOUR ART?

KA: The main thing I think about when creating a Dinosaur is that they were actually a living thing. This may seem very obvious, but it came to me as a shocking revelation after seeing an anus drawn in some dinosaur illustration that I saw a long time ago. It was then that I truly realized that they could

excrete, mate, and become sick just as any other animal will do. So, when I created the Triceratops, I was very careful in sculpting the crumbled and cracked surface of its horns to express a worn out soldier that has survived a long life.

MF: HOW DO YOU WORK? IN YOUR HOME? AT A STUDIO? WHAT KIND OF MATERIALS AND TOOLS DO YOU USE?

KA: All my works were created in a room at my home. I sculpt in clay and paint with acrylics. My current works at the moment are:

- * writing a column for the monthly MODEL GRAPHIX.
- * Restoration of "Modes of Life Then" for Fukui Prefectural Museum of Dinosaurs which is due to open in the year 2000.
- * Supervising productions for 3D-CG dinosaurs for amusement machines, etc.

MF: WHAT INFLUENCES HAVE EFFECTED THE LOOK OF YOUR ART THE MOST?

KA: I have been influenced by all dinosaur artists from America, UK and Canada; William Stout, Gregory Paul, John Gurche, Mark Hallett, Douglas Henderson, Tony McVey, Stephen Czerkas, and many others too long to list. Of course, my influence from Kaiyodo's Mr. Shinobu Matsumura is tremendous too.

MF: WHAT ADVICE WOULD YOU GIVE OTHER ARTISTS WHO WOULD LIKE TO SCULPT DINOSAURS?

KA: I believe that with the movie "Jurassic Park", for good or for bad, a realistic standard for dinosaurs has been established. When I first started to make dinosaur kits, even with all the illustrations, model kits, and toys, etc. that were available then, there was still room for my imagination in trying to create a more dramatic, realistic image of Dinosaurs. But now, with that realistic image of dinosaurs prevailing, (it is indeed rather strange that we say "realistic" when we in fact have never seen one alive!), I think there is a high hurdle for starting sculptors who wish to sculpt one.

No matter how you create your dinosaurs, you will hear people saying "Oh, this T-Rex was based on that illustration" or "this is an arrangement of that kit", etc. They are always comparing you to others. That being so, I believe the point then becomes how to model creative individuality into your Dinosaur.

As I mentioned, because no one has actually seen a Dinosaur, with 10 sculptors, we should get 10 different interpretations of them, which I think is one of the wonderful things about Dinosaurs. I hope this has answered your inquiries and wish you the best.

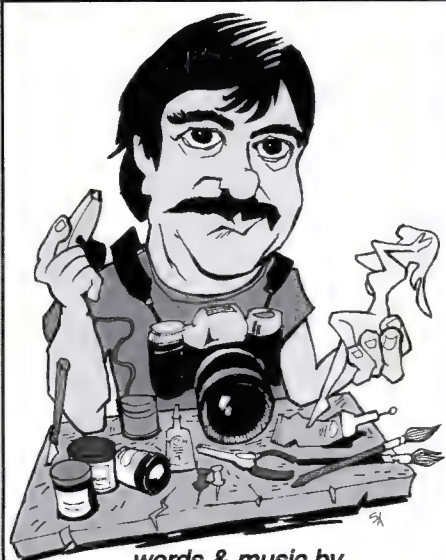
MF: VERY GOOD, MR. ARAKI. THANK YOU VERY MUCH.

(Translation by Kaz Uemachi)
Some of the questions asked Mr. Araki were given to me by his number one American fan, Mike Seibert



Velociraptor VS Protoceratops

ON THE BENCH AND BEYOND



words & music by
Tom Grossman

For several years, I have been devoting my talents to girl kits and spaceships. Modelers in Action, the club I am in, has what we call Quarterly Challenges. A theme is picked, those wishing to participate, buy an appropriate kit and build it. At the end of the quarter, we have a little contest. These are designed to get us out of our ruts, so to speak, and encourage us to build new things. As I was examining Thor for the first time, it became clear that he was indeed, a new challenge and opportunity. I have yet to build any super heroes much less a beefcake kit.

This kit is the first release from John Cleary of DarkStorm Studios. John's background includes work as a comic book artist for Topps and some of the other big names in the comic industry. He was encouraged to start sculpting after attending WonderFest™ '98. This incarnation of Thor based in John's comic illustration experience and some books that he has read. Although John said that his Thor is in no way related to the Marvel superhero, he still included some exoskin, a superhero's wardrobe component. As I learned, this is a metallic fabric the fits like a second skin.

The kit arrived in a white 9x13 cardboard box with a nice color picture of a finished Thor on the cover. There were 11 pieces divided up and wrapped in plastic bags and cushioned in a small amount of shipping popcorn (Photo 1). There were only supposed to be 10 but the handle of Thor's mighty hammer had broken off during shipping. When I asked John about this, he was quick to offer a replacement for the hammer. As this wasn't much of a problem to me, I declined this generous offer. I think this speaks to his emphasis on customer satisfaction. The kit retails for \$99.95 plus \$10 for shipping. The sculpt is a substantial piece. The proportions are well done, as is the musculature. It's a great action pose with Thor looking to one side with a serious expression as if he is about to crack you a good one. This is one beefy guy!

Now, there really is no such thing as a perfect sculpt or a perfect casting. I found this piece to be quite a bit more demanding in clean up than most. The sculpt was well proportioned but quite rough. There were fingerprints in some areas, particularly around the tapering portions of the horns on Thor's knee and feet. When the sculpt was cut for casting, the joints were not placed in the most ideal locations. In addition, some of the sculpt was lost during the cutting process. This lost portion was not replaced as the joints were not fitted after cutting. There were more bubbles than average, with froth in some places. The mold lines were, however, mostly moderate to light. When I spoke to John, he was well aware of these problems and was optimistic about the quality of his future releases.

Something else unusual about the kit was that it came pre-pinned (Photo 2). The arm and leg joints each had two 1/8" diameter dowels set in them with matching holes in the surface of the mating piece. The alignment of these pins was good. This did quicken the process of attaching Thor's limbs.

I decided to use Magic Sculp make the spacers for the joints. This is an easy product to use. From the first container, measure out an amount that is about half the size of how much you want to use. If you roll this into a ball, it makes it even easier to get equal amounts (Photo 3). Clean your tool before using it with the second part. Make a ball of the same size with some form the second can (Photo 4). Mix the balls together thoroughly (Photo 5). Pack the mixture into the area you are working on and sculpt as needed. Uncured Magic Sculp can be smoothed with wet tools. It does double duty as the adhesive, too. Four hours later, it's as hard as the resin.

I did each joint separately so that each could cure undisturbed. I packed Magic Sculp over the surface holding the pegs and some into the holes of the other piece (Photo 6). I pushed the pieces together and worked them into the best fit with my best effort at a uniform 1/16" gap (Photos 7 - 8). With all his limbs attached, he started to take on some personality (Photo 9). It took several attempts to start to get the joints as smooth as I like. After each fill and sand, I would reapply my primer.

Each kit requires some forethought as to the sequence of events in its construction and finishing. My son asked me how come I had assembled him first. I usually paint my girl kits in pieces and then assemble them, patching as needed. I decided that I could reach everything on Thor well enough after he was assembled. Besides, I was starting to get into building him and I wanted to see him put together. His cape and hammer, of course, would have to be painted first as these would get in the way.

Next in my master plan was attaching the wings to his helmet. I knew these pieces would have to be pinned in place. While holding the piece in place, I made pencil dots along the joint that touched both sides (Photo 10). I did this in four places around each joint. I used these four points to draw an X on each surface. The holes drilled at the centers of the X's on mating pieces would be aligned well enough. I used small finishing nails with the heads cut off for the pins (Photo 11). With his wings on and the Magic Sculp spacers in place, I thought he was even

more interesting (Photo 12).

In the process of taking the pictures, I noticed that wing backs were different from the wing fronts. I had been reading Issue #27 and found myself thinking about what Jerry Buchanan had said about modifying kits in his article about the Alien and Predator busts. I decided that I liked the feathered look of the fronts much better and set about carving the backs to match. The first step was to put in the tiers that the feathers made (Photo 13). The resin carved easily and cleanly with the tip of a #12 Excel blade. Carving out each feather with a dental pick finished the wings (Photo 14). Finishing job in less than two hours, I was surprised how little time it took. I had enough time, however, to imagine that Thor's wings would move as he. I imagined that they might even express some of the passion and strength smoldering within his mighty breast! Oh my. We can get carried away with things, can't we?

I decided that this would be a good time to start getting the cape ready to be attached. The joint was made with a saw cut across the figure's shoulder where the cape hangs down his back (Photo 15). Using the same pencil technique, I marked two points. The holes for the pins were drilled half way across the joint surface from each mark. I used finer wire and a smaller diameter bit for this (Photo 16). The joint had to be filled but I wanted to be able to remove the cape to paint Thor's body and the cape. This could be accomplished by lubricating one side of the joint and applying the Magic Sculp to the other side before pressing them together. I used Albolene Liquifying Cleanser to slick the joint surface on his shoulder. I mixed up a small batch of Magic Sculp and packed it onto the joint surface of the cape. After the Magic Sculp had cured, I was able to separate the joint with no difficulty (Photo 17).

I found myself at a crossroads. Thor was put together. His joints were filled and sanded smoothly enough. I had become caught up in the character. It would be great to see him all painted up. I could start painting him now...but, it must have been Jerry's article again because that was not what I did.

I decided to bring out some of the finer points of John's sculpt. I had noticed that the back of the head was a bit misshapen on the left side. And that left wing looked as if a portion of the lower edge near the helmet had been cut off. I repaired these flaws with Magic Sculp (Photo 17). I also set about smoothing some of the roughness out and found myself engaged in a search and destroy campaign against bubbles. I would smooth and fill one or two major areas at a time. I discovered that if I marked all the little flaws with a pencil as I found them, I had a better chance of getting them all when I started filling (Photo 18). I carved away a bit from the bridge of his nose. Then I really got into it and used my Dremel tool to reduce the plates on his exoskin arm, his boots and his thong (Photo 19).

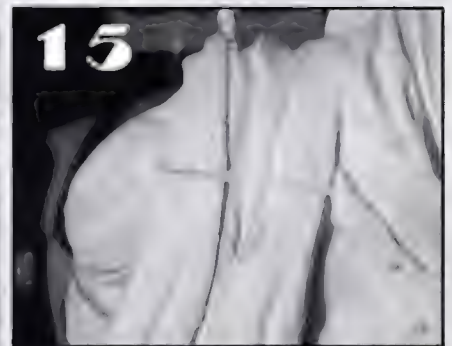
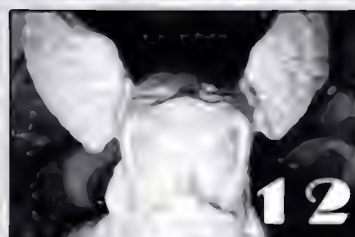
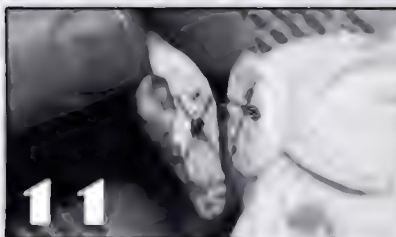
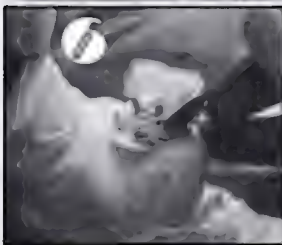
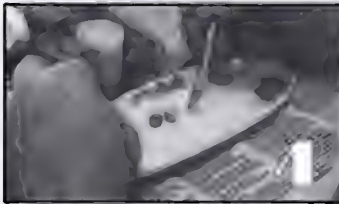
To be honest, I was a bit unsure of the pins that John had set for us consumers in the limb joints. But after all the handling involved with all the smoothing and filling that I did with obsessed abandon, the joints held fine. I did have to reset one of the wings twice, though.

continued on page 36...



Thor: God of Thunder

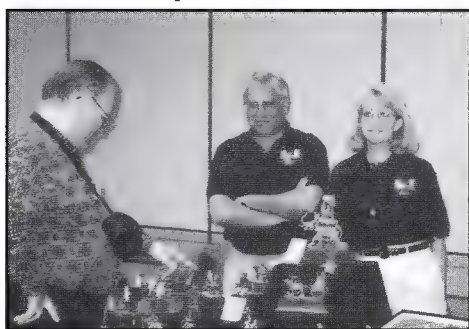
The process of getting Thor ready for the paintbrush...



Thor: God of Thunder, continues with Tom Grossman on page 36. Turn there for the painting and completion of this article along with full color photos showing step-by-step painting!

Industry Interview: A Chat with Ron Sousa

by Joe Porter



Ron & Kim Sousa at last year's SCAHMS show

Ron Sousa is the founder, editor and publisher of *Historical Miniature* magazine, a bi-monthly publication for the scale figure enthusiast. Over the last several years, he and his wife, Kim, have become a regular fixture at figure shows across America and Europe. The magazine is a subsidiary of R & K Productions (Ron & Kim), which is also the North American importer and distributor for Vallejo acrylic paints and Pegaso and Soldiers figure kits.

Joe: Let's start with the basics, Ron; sort of putting a personality to that friendly face. Tell us about your background.

Ron: My wife, Kim and I have one son and three daughters, all grown, and five grandchildren. I was born on Kauai, the northernmost island in the Hawaiian chain and moved to California when I was 12. I've been here ever since.

Joe: How did you ultimately get interested in historical miniature figures as a hobby and how did that lead to starting your own magazine?

Ron: I, like most modelers, used to build airplanes and tanks. I went to an IPMS show and a guy was handing out a flyer for the SCAMMS (Southern California Area Military Miniature Society) show in 1989. Kim and I decided to take a look and when we went there I knew right away that was what I wanted to do, because I wanted more of an artistic challenge. I bought my first three figures at that show, all Civil War figures from Series 77. I joined the SCAMMS club and attended their meetings. It was around 1994 they decided to publish a brochure to publicize their show. I volunteered to do it. The following year it went from four pages to a 32 page magazine. I did that for two years and we gave it away as a promotional item. People were so impressed that they wanted more. At that time, I had been working for UNISYS for several years selling mainframe computers and they were offering a voluntary layoff package. It all happened at the right time, so I decided to take the money and run. We founded R & K Productions in January of 1996 and published the first issue in July. I was the guy who convinced SCAMMS to change their name to SCAHMS, which would broaden the scope of the show to historical miniatures instead of just military miniatures.

Joe: Ever been in jail?

Ron: No.

Joe: The magazine was originally titled, *Historical Miniature & Militaria*, right?

Ron: When we started, there was another magazine called *Military Miniature Art & Review Quarterly*. Strangely enough, when we announced the magazine as *Historical Miniature*, the other magazine changed their name to *Historical Miniature Art & Review Quarterly*. I'm sure a lot of people remember the confusion that caused! But the other magazine folded and we were able to shorten the name back to its original title on issue seven.

Joe: What's the circulation up to?

Ron: We're just under 4,000

Joe: It's no small thing to launch a magazine. Everything appears to be going great for you guys. What went right?

Ron: We did a couple of things that I'm glad of. First, we pre-sold subscriptions five months in advance based on a four page flyer. That generated

a lot of revenue for us; about 400 responses. A lot of that had to do with all the people I knew in the hobby who were familiar with my publicity for SCAHMS. The hardest thing is getting advertisers. I had no experience at all in publishing, just a love of the hobby. We did a lot of things most people wouldn't think of to gain the trust of the readers and it all proved to be the right move.

Joe: I know you have several distributors shipping your magazine all over the globe. In how many countries do you have subscribers?

Ron: I think the last count was 37 countries and every state in the union including Alaska and Hawaii.

Joe: Do you see the hobby progressing in the coming years or, as some think, dying out?

Ron: I think it's progressing but at a very slow rate. Extremely slow. I think that the biggest challenge is not for me as a publisher or any publisher; the modelers out there are always seeking information. The key to a magazine's success is the need for information. There are plenty of magazines out there, but we really don't compete for the business. Everyone prints different articles, so the hobbyist has everything he could imagine to choose from. The big challenge is to the kit manufacturers, to keep products fresh and interesting and compete for the consumer dollar. And because the consumer base isn't really broadening, the little guy (small manufacturer) is really having a tough time right now.

Joe: Everyone involved in the business end of this hobby finds themselves faced with the dilemma of an aging customer base. "How do we get the kids involved" is no easy question in the computer age of instant gratification. Do you think there's any hope?

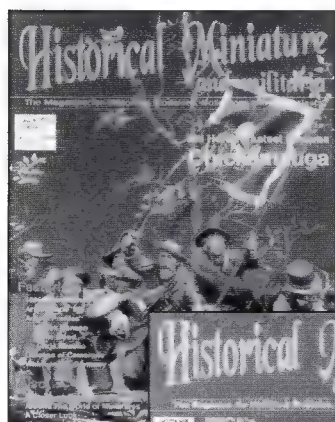
Ron: No, I don't - not for getting kids involved. I think the sci-fi/fantasy area has more of a chance for attracting kids than the historical aspect. We look at our target audience as being that area where I came from; it's a transition from a guy already into modeling to a guy who wants to go a step further into the artistic side of it and chooses figures. We see in the historical miniature side that probably about 70% of new club members come from IPMS and other modeling clubs where they've been building strictly kits and we've looked at that very carefully. At all the shows I attend, the participation of junior modelers is almost non-existent.

Joe: Do you have a personal favorite sculptor and miniature?

Ron: (Laughing) You're gonna get me in trouble! I probably would have to say Ray Lamb of Poste Militaire certainly set the trend for the really quality piece and I think that we in the hobby owe him an awful lot. Then there's Bruno Liebovitz from the Metal Models and he's a tremendous sculptor who's been around a long time. Mike Good dabbles in both fantasy and historical and he's just a tremendous artist - a true artist. Rendall Patton is the most prolific sculptor around and all his pieces are of incredible quality. It's impossible to name a favorite figure. My favorite painted piece that I've done is the Warriors 1:9 Pirate Bust by John Rosengrant, another favorite sculptor. His faces almost paint themselves.

Joe: Who has been your greatest influence in the hobby and in your business?

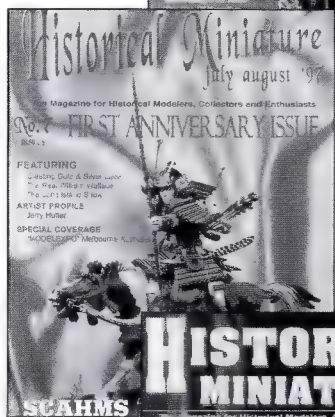
Ron: Well, my greatest influence in the hobby - I'm



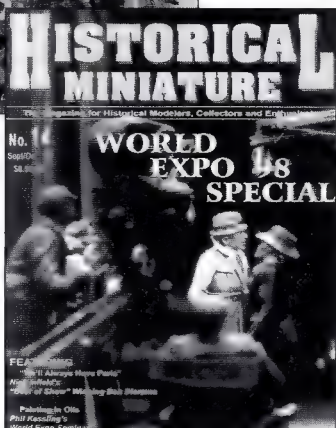
Issue
#2



Issue
#3



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#14

really inspired by the work of Greg DiFranco and I guess the reason is he's so multi-talented - canvas, flats, figures and he does them all like a master. He's the person I always seek out at shows, because his work is always impressive no matter what it is. My former boss at UNISYS, Mick Erlich, has been my best friend for 30 years. He helped me from a marketing standpoint and I owe a lot of our success to him. He has recently gone through a difficult time with his health and is bravely fighting a tough battle right now.

Joe: *In your experience, does painting a smaller scale figure differ from painting a large scale piece?*

Ron: Yes, absolutely. To me, there's three sizes - at 54mm and smaller, you can fool the eye by painting in certain things that aren't even there. In fact, of the three sizes, it's probably the easiest to do that - paint in what might be termed special effects. Then comes mid-size, 90mm to 120mm and you have to be a damn good painter to pull off a well executed figure. Mistakes become very glaring at that size. Then comes the big scale busts and the fantasy stuff. I go to a lot of shows like Mad Model Party and it's really funny because when you go to a historical figure exhibit like SCAHMS or MMSI, the crowd tries to get as close to the figures as possible to scrutinize every detail. They get right up within two inches of the figures. But at the fantasy shows, everyone stands back to look. I think you can almost get away with more in the super scales. It's just different environment/culture where the really detailed, intricate painting doesn't need to be there.

Joe: *Ron, some of the folks out in model land may not be aware that in addition to publishing a great magazine, you're also quite an accomplished miniaturist. What's the biggest award you have ever won?*

Ron: I'm an Atlanta Master, from the Atlanta Model Soldier Show. I won Show Master three years in a row to qualify for Grand Master. They've done away with that system now and they name a Grand Master each year like many other shows. I don't compete anymore.

Joe: *What paints do you prefer to work with?*

Ron: VALLEJO! I undercoat with Vallejo and finish with oils. I loved Liquitex oils, which aren't made anymore, so now I use all the brands of oil paint - Winsor & Newton, Rembrandt, Grumbacher, whatever.

Joe: *There are modelers outside the figure realm who feel that painting figures is the most difficult segment of scale modeling. Any thoughts there?*

Ron: No question about it. It takes a certain amount of artistic talent; it's not just model building. You have to have some artistic talent to paint figures.

Joe: *What do you rate as the best and worst things about the hobby of scale modeling?*

Ron: (Laughing) The best thing about the hobby is all of the really great people I've met. The worst thing is that people I've met, but we've all got those same stories. I've met some great people in this hobby. As it is, probably 90% of my closest friends are from the hobby.

Joe: *Ron, we all look at magazines from all over the world. There are a handful devoted exclusively to miniatures. A lot of miniaturists think Historical Miniature is the best. Any argument there?*

Ron: We certainly hope it's the best. We're very proud of what we produce and have been told by many that they think it's the best. We'll let our customers do the talking on that one.

Joe: *As a fan of Historical Miniature, I've noticed that the magazine focuses almost exclusively on 'real' miniatures - no fantasy or sci-fi stuff and only the occasional vehicle.*

Ron: First of all, we hope there's not even an occasional vehicle anymore. So many other magazines cover the armor and aircraft that we've decided not to cover it. It's nice stuff, but we want to focus on figures. From a figure standpoint, we don't really want to isolate ourselves into what some might call strictly historical subjects. When we first started to publish, we actually sent out a piece of paper that said we consider historical miniatures to be military, theatrical, mythological, political - in other words, real people. We try to stay away from the gore stuff.

Joe: *Currently, you're publishing six times a year - any plans for expansion?*

Ron: No, because I do it myself and it would be physically impossible to publish more than that. I sell all the advertising, do all the layout and design and recruit the articles. I have to pack and box and ship but I like it that way. You can really control the quality of your product when you do it all yourself!

Joe: *You've made no secret of your occasional criticism of contest judging. What are your views on competition and judging in particular?*

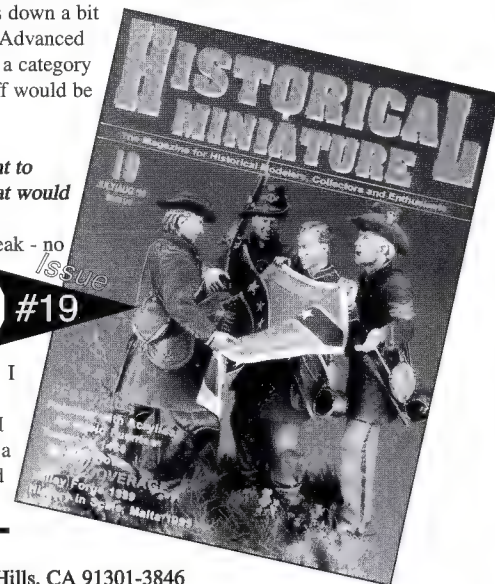
Ron: You have to have the competition; the hobby would die without it. You hear a lot of rumors about shows where there is just an exhibit - most have failed miserably. There's no incentive for anyone to do their best work. Now as far as the judging goes, I think that like any business or major corporation, change is inevitable. And you always have to keep looking at ways to do things better. I think that unfortunately, the judging system that has been used for years at the major figure shows needs to be overhauled. We need to keep up with the times. The most influential people in the hobby tend to think they found a good system years ago and don't want to modify it. The more highly skilled miniaturists have the Painters category where only the painting is judged and the Open category for everything else. Converted figures and dioramas go right in there with completely scratchbuilt pieces. There have been a lot of suggestions to break the categories down a bit more than the current system. Advanced Open is just too broad. I think a category for completely scratchbuilt stuff would be preferable.

Joe: *Ron, inquiring minds want to know. If you were a food, what would you be?*

Ron: Ruth Chris New York Steak - no doubt about it.

Joe: *How do you want to be remembered?*

As a nice guy. That's about it. I enjoy having fun with people; meeting people, camaraderie. I just want to be remembered as a nice person who was polite and courteous and thoughtful.



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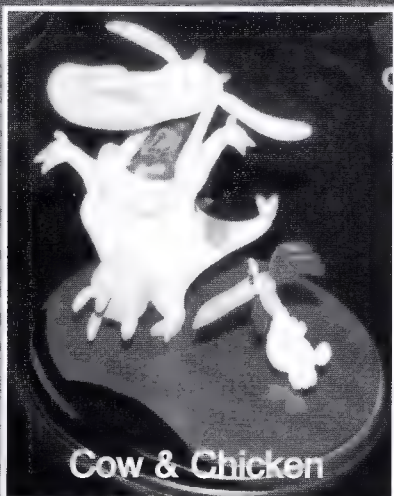
with Andrew "Mad Dog" Hall



Ring of Fire



Ringmaster



Cow & Chicken

For those of you who can cast your mind back to a better time when all beer came in bottles, the word "coke" had nothing to do with drugs, you could 'wolf' whistle girls without having your teeth knocked down your throat, silicone was only something used in connection with the building trade, 'having a Hurley' was something you did after 14 pints of mild and a curry, for £1.00 you could take a girl to the cinema - have a meal - buy two packets of three - have her, her mother and the house hold cat and still have change for your bus fare home...

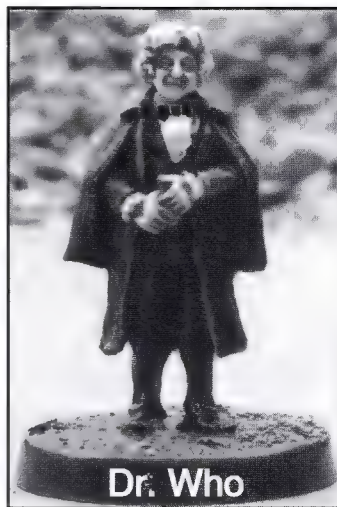
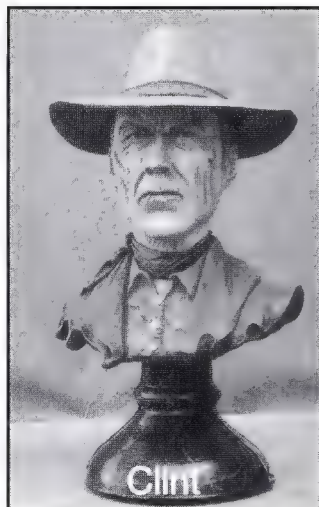
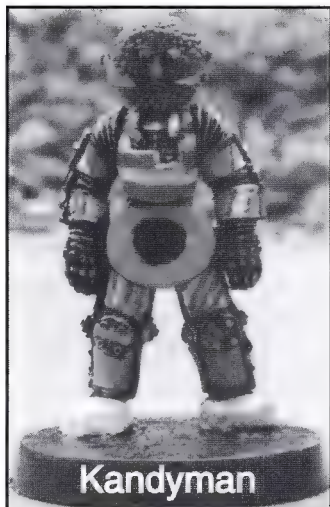
Yes, that's right, I am talking about the last issue. After publication of the last MR, I was lucky enough to meet up with a few FTVMC members at Newcastle (that's almost in Scotland for our American readers and those south of Watford) to have a chat about the state of the UK kit market. It is always nice to have a chin-wag with folk who don't look at you as if you have just stepped off the bus from the planet Arse. I find out hobby does tend to be scorned upon by the more "serious" kit builders. The point being we felt that in the UK, dealers/producer/suppliers do not cultivate any kind of 'customer' loyalty. I guess the attitudes began to change a couple of years ago when there was a boom in both dealers (most mail order only) and actual kits, there was more to buy and more places to buy it from. In two years here, things have changed in that the number of good, reliable dealers has dropped. Action figures of almost any kind fill the shelves while kits are getting harder to find or plain expensive...again. Mr. Average kit buyer was nabbing 5/6 resin kits per year but due to price/service/quality, Mr. Average is only buying half that number if - if they are staying in the hobby. I do not wish to appear the ambassador of doom and gloom - just attempting to be realistic and if dealers/producers do not start to appreciate the need of facets like 'customer care,' 'tact,' 'support,' 'loyalty,' 'public relations,' and a general good standard of service then the days ahead will be dark ones indeed. But that's enough fun for now.

As stated in the last MR, Harlequin

Miniatures now have official Babylon 5 figures available. These 25mm figures are fantastically cast in white metal and are a must for any fan of the show. The really good thing is that even at this small scale the faces look like the characters, Londo looks like he is about to order another Jala or Jovian Sunspot; G'Kar opts for a typical aggressive pose while poor Vir looks like he's thinking 'how am I going to get Londo out of this mess?' These boxed sets each contain five figures and should be in stores, on both sides of the Pond, as you read this.

Staying with Harlequin, I have just had the chance to lay my paws on some of their officially licensed Lord of the Rings figures. Once again, casting is very fine with little or no 'flash' to be removed. I am happy to report that unlike the normal 25/28 mm fantasy figures that the weapons; swords, spears, etc. are in scale to the figures which makes the final result look much more realistic. Most fantasy figures' weapons look like Arnie would have a hard time lifting them with two hands let alone one. It is also worth pointing out that these figures could be used with more commercial kits to build your own dioramas. I am thinking of Draco for a start. You can think of others I am sure.

Keeping up with their official Dr. Who line, Harlequin have added about a dozen figures over the last couple of months which include: the Wiren from the Tom Baker episode, "The Ark in Space;" John 'Doc' Holliday from the Hantrel episode, "The Gunfighters" (1966 if you are interested, played by Anthony Jacobs); a heavy weapons unit of Cybermen, URAK the Tetrap from the 1987 McCoy tale "Time and the Rani;" and my personal favourite The Destroyer (played by Marek Anton, you need to know that) from the McCoy store The Curse of Fenric. This is superb casting; honest. They also have a McCoy figure with Dalek Jammer used in the tale "Remembrance of the Daleks," and the 3rd Doctor circa 1974 which really does capture the feel of Pertwee with those classic episodes. Finally, we will look at the KANDYMAN from 1988's tale The Happiness Patrol, set on a planet where it



was a capital offense to ever be unhappy. Brits looking at this may shudder to think that our own Bertie Bassett could be a killer! All three photos were provided by Dave Foster and I would like to remind you all that the figures are only 25/28 mm high. For more details, contact the following addresses: **Harlequin Miniatures, Unit S3, 632 Radford Rd, Nottingham, NG7 7EX United Kingdom** or **Harlequin Miniatures, PO Box 50081, Amarillo, TX 79159 USA**.

Looking at bigger things and the talent which is Jonathan Dewar. Once again he hits the mark with his interpretation of NEO aka The One from the smash hit movie Matrix. This 1:6 figure could be posed to look like it is running along a wall, if you wished, approx £55.00. Also new is Dee Jays' Commando, also 1:6 we have Arnie with Rocket Launcher and machine gun, £60.00.

If you are an Alien fan then "Alien In Ring of Fire" could kindle some interest. Produced by Demonic Creations, it sells for £40.00 and looks like it has come right off the pages of an issue of Dark Horse Comics. Demonic also have produced a resin kit of that children's animation "Cow and Chicken" someone had to, priced at £15.00. Also from this team comes a rather weird kit entitled "The Satanic Ringmaster" from a forthcoming film entitled "Saintly" which will, if you are interested, set you back £50.00.

Four kits by Chris Clayton from the Fifth Element are now available to add to your collection; Mr. Serge, Korben Dallas, Lee Loo and Mangalore. All of the above are available from **Frontier Models, 5 The Lowlands, Hailsham, East Sussex, BN27 3AG, United Kingdom**.

I have previously mentioned Star Wars Emporium's Steve McQueen figure from The Great Escape. Unfortunately, this is the first time I have had the chance to show it to you. This kit was built and painted by Rupert Ramone showing The Cooler King aka Hiltz looking out over 'no mans' land.' Want one? The address should be in this organ somewhere.

Chris Pickering's firm continues to add new items to the eternal wish list. Gaslight Bat by Clare Pearson is a new take on the caped crusader - don't have a photo, so don't ask - while soon, Dirty Dog's Garage Kits' hope to add a range of large Mike Hill Hammer busts. They are stocking the work of the under-rated Neil Harvey and here we see Stuart Douquemins painted version of Neil's The Unforgiven Clint Eastwood bust. I myself have a couple of Neil's busts and must admit that they are rather good so if you are interested, contact: **Dirty Dog, 110 Fairlop Rd, London E11 1BW United Kingdom**.

Folk I have known for a while have removed their fingers and started to produce! A consortium of sculptors and builders have joined together under the banner "Facial Distortions" and they have a number of wall mounts, objects and figures on the market. The two which may really grab you are Get Hunt's Exorcist tribute - £59.95 and 1:6 scale. Also, £59.95 is John Dawson's original take on the werewolf tale the "Mythos of the Wolfkind." This will have eight parts, base and have the child armed with a flintlock pistol ready to put the beast out of its torment??? Interested? Then contact: **J. Dawson, Facial Distortions, Hartlepool People's Centre, Raby Road, Hartlepool, TS24 8AH**.

A quick jump back to role play figures, Ainsty Casting provide a range of walls, floors, doors, etc for small rpg games. However, they produce some larger style bases suitable for 1:16 and 1:6 scale figures. Their octagonal 'cave floor' base would suit many differing figures and perhaps some vehicles too. **Ainsty Casting, 39 Slessor Rd, York, YO24**

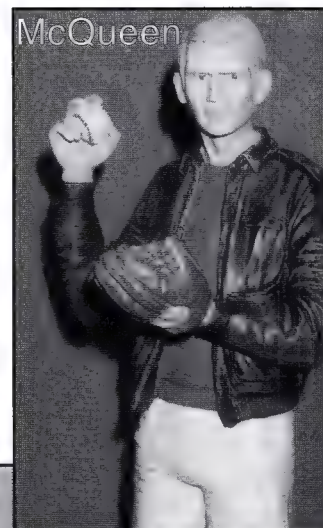
3JG United Kingdom.

One final note at the FTVMC's model show/conference on October 23 - 24 - Abbey Park Hotel - we are attempting to do a spot of fund-raising for the "Children's Heart Unit Fund" a charity based at the Freeman Hospital, Newcastle. We plan a raffle, auction to help them with the work they do to support families where the children have required heart treatment. Over the past few weeks I have written to many producers and dealers both in England and America to see if they will assist us with our endeavor with items for our raffle, auction and I would like to say thank you in advance to those who have responded. If you have not and would like to help then please send your item to the address below. As thanks, the FTVMC is putting together a 'supporters' booklet of full page adverts (camera ready please) which will be handed out at the event. Time to clear out those Ewoks.

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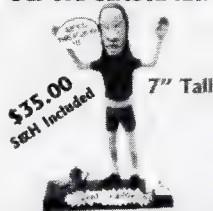


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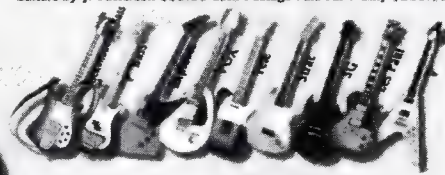
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FROM
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SPECIAL EXTRA REVIEW

"Indio! Listen to me! This is Mortimer! Colonel Douglas Mortimer! Does the name mean anything to you?" These lines were spoken by the late Lee Van Cleef in the classic western, "For A Few Dollars More." Ah man what a great film. This is one of my all time favorite westerns. The film depicts the joining of forces between two bounty hunters, Clint Eastwood and Lee Van Cleef, who are in search of the notorious leader of a band of desperados. One kills for profit, the other kills for a deeper reason.

Here he is in all his glory in a wonderful 1/6 scale cold cast kit sculpted by Mark Towler and produced by Gary Moxon of **Star Wars Emporium**. The Likeness is right on. From the squinty eyes, to the bony facial structure. Old angel eyes, as he was sometimes called, is a great addition to anyone's collection. The Kit come in five solid pieces for your modeling enjoyment. The

main body, which includes the head and hat, two arms with hands attached, a holster containing a revolver and a neat stone oval base. I generally prefer the head and hands to be separate as to make the painting process easier, but what the hay. I dealt with it. The only trouble spot on the kit was under the brim of the hat where a bit of extra sanding was needed to smoothen it out more and the heels of the boots could have been more accented. Other than that, your friendly neighborhood Craftbeast has no complaints. There were no seams lines to clean and the cold cast material used in the castings take paint very well.

Alrighty then all you modeling tin horns, let's get to it! Van Cleef's attire is essentially all black so some additional planning was in order to get some good accent differentiation. I began with painting the chest area. The exposed shirt was first painted pure white and airbrushed with **Golden's Transparent Shading Grey** in the folds. The vest over the shirt was painted black and given a stippled pattern effect with silver. His tie was painted flat black with a silver clasp in the center. His watch chain from the vest pockets was painted gold. A dark brown on the pant belt and a silver buckle was added next. For the gun belt, I mixed tan, red and black to create a leather color and drybrushed it with beige. The pistol handle was given a deep reddish brown treatment, while the rest of the gun was painted black with a dark metallic rub on added to bring out the accents. The bullets on the gun belt were painted with **Folk Art's Metallic Pot Metal** and washed with black.

The coat was painted black and then drybrushed with paynes grey to bring out the details. Then I took my air gun and adjusted the pressure down so I could get a light splatter effect of white to mist over the coat. The pants were also painted black, drybrushed with paynes grey and misted over with a touch of dark grey. The boots were painted black with scuff and dirt marks drybrushed on the top and sides with mixtures of tan and browns. The hat was painted black with a dark grey band around it. A light misting of white brought out the highlights.

The head and hands were first given a treatment with **Bon Artiste Burnt Umber Translucent Stain**, followed by a misting of **Golden's Quinacridone Red**, followed by another even lighter misting of white. **Golden's Transparent Shading Grey** was airbrushed into the eye sockets and the area where the hat and forehead meet. His hair, as well as eyebrows and mustache were first painted black and drybrushed over with white. The lips were painted a light rust with a touch of white drybrushed on them. Since Mr. Van Cleef is somewhat squinting it was a chore to get in there and paint those eyes. A base of greyish white, followed by black circles looking to the right with a white glint in the left corner of the iris and the head is done. I've never liked over doing it on the eyes. To me it's very distracting from the rest of the face. A little dark grey wash in the nostrils and your out of there on this one.

The base was first given the old **Bon Artiste Translucent Stain** treatment with **Burnt Umber**. The base was then drybrushed to death with white to give me that nice light sandstone look. Drill two holes for your holding pins in the base and the bottoms of each foot and there you go.

This kit is a winner in my book!



FROM THE LAIR OF THE Craftbeast



What's this now? A chick kit without huge boobs! This must be my retribution for doing that Titanic boobed Laguna kit a couple of issues ago. All kidding aside, this is a very special kit. From the classic 1932 film, "Island of Lost Souls," comes Dr. Moreau's most perfect creation, **Lota, The Panther Woman**. She was sculpted by the ever impressive Gabriel Garcia for Bob Wallets of **Supporting Castings**. Lota, was portrayed with great intensity by Kathleen Burke. Her character, Lota, was born into a world she was never meant to be in. In an effort to be completely human and shed her animal instincts she makes the ultimate sacrifice and ends up dying in the arms of the first love she had ever known. If you have never seen this film, check it out. Beats the living %#@?/ out of that Brando version. Hey, even that campy Burt Lancaster version in the 70's was better than Brando's. Ah enough already! Let's get to it my fellow jungle maiden lovers. A great kit deserves a great base as well as a deserving rendering. Big diorama bases don't have to cost a fortune to make. Mine cost, excluding the kit of Lota, about \$30.00. That is assuming you people already have your basic model building supplies, paints, tools and leftover goodies from previous endeavors.

LOTA The PANTHER WOMAN





The Figure:

She comes in 3 solid white resin parts and a small resin base. The base was not used for this presentation, since a much more elaborate diorama was constructed for the figure. After cleaning and sanding the pieces with my small files, I drilled and pinned the arms on. *Magic Sculp* was used to fill the seams and once dried, filed and wet sanded to get a nice smooth connection. I then primed the figure with light grey. Next, I drilled out the feet and placed mounting pins in them, which would later be used to insert her into the base.

I wanted to give Lota, a pale skin tone to match the look she had in the film. Even though the movie was in black and white, I had to let my imagination take over as far as to what the skin tones would be. As my base flesh color, I sprayed *Golden's Raw Sienna Hue* with an even covering. *Titanium White* mixed with *Cerulean Blue* was then sprayed on the highlight areas. In the recess areas of the skin I used combinations of *Transparent Quinacridone Red* and *Dioxazine Purple*. *Transparent Hansa Yellow Medium* was then gently misted over the figure, followed by an even gentler misting of white.

Her fingernails and toenails were painted black. As an added touch to the hands and feet, I painted dark brown hair lines to the tops of the nails onto the fingers and toes as to mimic the sequence in the film when you see a close-up of her hands.

Lota's hair was first painted flat black and drybrushed with a medium blue white, which was then finished off with a gentle misting of white.

The eyes were given a treatment of greyish/white with black as the pupil. This was followed by a leaf green center iris with a black dot in the center and corner white highlights. Heavy black eyeliner and eyebrows followed. A touch of *Transparent Dioxazine Purple* on the eyelids and brow finished the eye areas. The lips were painted purple with red highlights.

Lota's dress was fun to do. I used red and black and as a wet mix and streaked the colors together as I went over the entire garment making sure the colors flowed in the direction the cloth would be stretching to. Pure white flowers were then added to the dress using simple brush work.

The beads around her neck (supplied with the kit) were strung together with string and painted various wood colors. They were then glued into place at two points on the neck hairline.

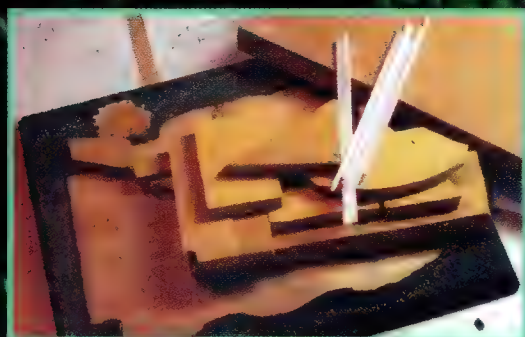




The Base

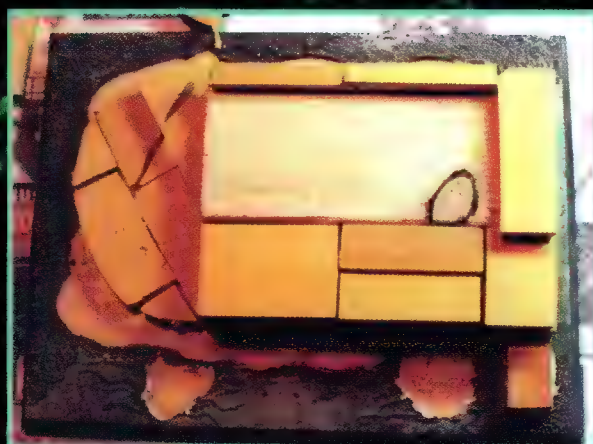
Having done big base diorama constructions in the past, I usually have a lot of left over material. The first instinct is to throw them away, but I usually just toss them into a box with all kinds of other pieces of building materials. Ever wonder what to do with extra pieces of balsa foam or wood from past building adventures? You don't need entire pieces to carve up when you can get away with piecing it together. This base was made from a lot of left over bits and pieces of Balsa Foam, Styrofoam™ and wood. Even the pine base was recycled from an old diorama base that has since seen better days. Any way, this is what I did. I made my usual sketches of what I wanted to do and made a checklist of materials I needed. I had enough scrap balsa foam and wood to make the

basic core. I did need to find some accenting elements. A trip to a local craft store scored me some mini Hydrangea flowers and miniature wooden pots. A pet store found me some english ivy Repta-Vines from Fluker. The good old Pic N Save store found a good selection of mini foliage and twisty grape vines. I spent about \$30.00 for all this stuff.



1. The pile of scrap Balsa Foam pieces, drinking straws and an old pine base that once belonged to an earthquake destroyed Alien Queen diorama.

2. The Basic core structure of the base begins. Scrap pieces of Balsa Foam are carved and fitted into place with super glue and wood glue. A lone scrap piece of 2x4 wood is used as the center and is encircled by the Balsa Foam pieces. The overall size of the base is 8 inches x 10 inches.



3. The Pillars and overhead beams are carved to resemble weathered stone blocks that are then cut and glued into place. Drinking straws are cut to length and inserted into the Balsa Foam to make the basis for the iron bars. Testors Contour Putty was stippled on the wood piece and adjoining Balsa pieces to create texture and a more even look.

4. Magic Sculp was used to render the water waves that will surround the front and left side of the stone steps. Dense odd pieces of Styrofoam were cut and glued into place on the back side of the base with Elmers™ Wood Glue. It makes for a good foundation to insert the plastic plants that are to come.





5. The entire base was then sealed with Liquitex Acrylic Gesso. The Gesso hardens and seals the softer foam and also preps the base for painting.

6. The base was then painted in a splotchy pattern with an old wide brush with a wet mix of black and white, which created uneven shades of grey. A bit of drybrushing with white and shadow spraying with black got my stone looking good. The water was painted dark blue with white highlights, after which it was coated with Jolly Glaze (a thick clear coating) to get that real water look going.



I stripped down the grape vines to reveal just the raw twisted vine. These were separated and wrapped around the pillars and overhangs. The interior of the vines are soft wire and made for easy bending.

Individual strands of the ivy were cut and the draping process began. Most of them were draped behind the walls and overhead. The mini foliage were placed in the two corner areas intertwining with the ivy. Separate leaves were cut and placed strategically on the vine around the pillars as well as any open spots on the over head vines. I used a toothbrush loaded with a pale green and splattered the leaves to accent some of them. Mistings of *Golden's Transparent Shading Grey* in the shadow areas on the leaves gave me some good contrast.

The wooden pots were painted to resemble clay by wet painting red black and white together. Two of the pots were used for the mini

Hydrangea flowers, while the third smaller one was turned into a water pot. I simply painted the inside of the pot blue and filled it up with Jolly Glaze. Once it hardened, it was pretty cool looking.

There you go! Mount your jungle kitty girl on the base and you have an impressive display piece.

As far as girl kits go, it just goes to show you that it is not always necessary for them to have ample amounts of, well, you know, for it to be a great kit.

As always, keep your modeling fun and don't stress the details. It always comes out ok in the end.



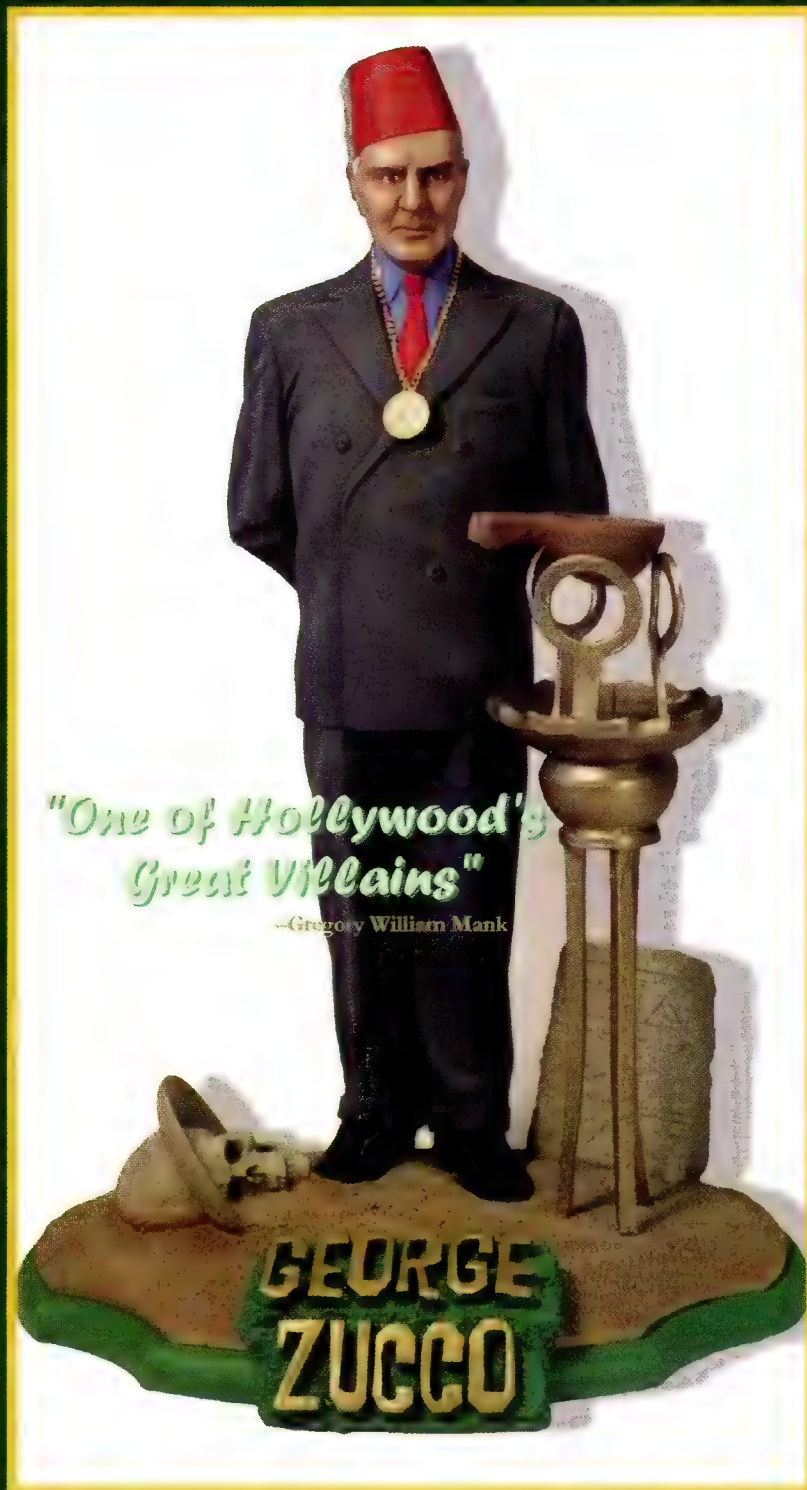
For ordering information on LOTA and other kits available, contact:
SUPPORTING CASTINGS P.O. Box 1061, Whittier, CA. 90609-1061
NOTE: All kits come with a certificate of authenticity and an illustrated bio booklet.

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Resource Review
with Fred DeRuvo

The Golden Era of George Zucco



"One of Hollywood's
Great Villains"

—Gregory William Mank

I had never heard of George Zucco until I saw this kit at the SCAHMS show last March. Fortunately for me, Jim Bertges was on hand to fill me in about this man's illustrious acting career. He's filling you in as well in this article's sidebar if you're as unfamiliar with Mr. Zucco as I was.

Even though I hadn't heard of George Zucco, I liked the concept because the kit was something straight out of Hollywood's golden era of screen fare. It was simply done, yet commanded attention. When you look at this kit, even though you may not be aware of just who Zucco was and the characters he was known for playing, you sense that something sinister is going to happen. The scene in this kit is a prelude to what is about to occur. Supporting Castings has done a fine job producing this particular kit (as well as their Panther Woman kit featured in Bill Craft's article this issue) which was sculpted by Terry Reynolds. Actually, this kit is a group effort. Besides Reynolds taking up sculpting duties, John Garcia created the nameplate; Fritz Frising did the amulet and the build-up for the box art; Ronald V. Borst was responsible for the stills used in the booklet and Robert Wallets came up with the concept for the kit to begin with.

Leaving the history of Mr. Zucco to Jim, I'll get into the subject of the kit itself. Terry Reynolds, who many of you know as being the creator of some of the most enjoyable kits based on a variety of our favorite superhero characters does a great job capturing Zucco here. The very first time I came across one of Terry's kits a number of years ago, I was impressed with his sculptures even though they were a bit rough, at least compared to the way his sculpts look now.

This kit of George Zucco still had a bit of roughness to the edges, but nothing that a few strokes of sandpaper can't handle and overall, the quality of Terry Reynolds' sculpts have improved markedly. As an aside, I'd have to say that I don't really like to 'criticize' sculptors' works because for anyone to produce something and attempt to market it, they're putting their reputation out there and I, myself couldn't come anywhere near this type of quality if I decided to pick up a sculpting tool and go for it! It's easy to be an armchair quarterback and critique every aspect of a kit, but I'd rather not do that. I've said it before; in this magazine, we don't necessarily feel it's our job (and most of my writer's share this opinion, although they're free to deviate from it) to review a kit itself simply for the sake of a review. We would much rather present a kit in a 'how-to' article. If it comes up short in one place or another, we'll pass that information along to you and we'll also tell you what we've done to get past the problem(s) encountered. This type of approach is certainly more beneficial to me and possibly for you as well.

Bill Craft and I had a conversation about this recently. When he takes a kit out of the box, the first thing he'll do is check it over to determine how much sanding, filling and filing he's going to have to accomplish *before* he gets the kit to the point of being able to paint it (the best part!). He's come to appreciate the fact that most kits within the 'garage kit' industry will require some amount of detailing. I'm the same way. I've got a number of kits that require a good deal of prep work before they'll be ready to paint. For the most part, they're still in the box waiting for me to work on them a bit here, a bit there and then one day, they'll be ready and it's on to the next step. This is true of many kits, but chances are, if you want the kit badly enough, you're going to buy it anyway and will have determined ahead of time that it's going to require more work than normal before you can get out the airbrush or brush. The kits that I find the most difficult to prep are the styrene kits. I simply don't enjoy the amount

of time it takes to eradicate those seams but that is often the nature of injection-molded kits and it's difficult to avoid that in the molding process. Being aware of this ahead of time can help you avoid 'buyer's remorse.'

With respect to Mr. Zucco, there are a few things that require some attention with this kit, but nothing you can't handle with patience and the right tools. For instance, George's right earlobe on my kit was essentially gone because of an air bubble, but filling it in wasn't difficult at all. There were a few seams that needed my attention on the bottoms of George's shoes (in order for his feet to be able to rest securely in the footprints on the base). The back of the Egyptian style gravestone was very rough, but then I realized that Terry probably meant it to be that way because he had also scribed his initials into it. George's hands appear somewhat unfinished. Take out your sandpaper and go in between the fingers and over his hands and you're done. The rest of the sculpture seemed fine as did the quality of the castings themselves.

There are eight white metal parts which allow you to create the stand that's placed near Mr. Zucco. When I glued this together, it was obvious that one leg was longer than the other two so I trimmed it. Then, of course, I realized I trimmed it too much, so I had to trim the other two to match. Fortunately, it worked that time or this stand might have ended up being much smaller than it should have been! The castings on these metal pieces are done very nicely; smooth where they're suppose to be (the metal bowls) and rough at other places where it merits it (the legs). There are recessed cavities for the ends of the legs also, so gluing them into place is a fairly simple job and the guesswork is eliminated. The kit also comes with a length of gold plated chain and a resin medallion for the necklace. All of these details support the idea that this is a well thought out kit and a good deal of time and effort went into creating it.

The body is one piece so you don't have to concern yourself with gluing on arms or legs and eradicating seams. I began (after priming) by using Holbein's Grey #4 for the suit. I also tried out an airbrush they sent me (Holbein/Tiricon Y2) and I have to tell you that initially, I was a bit disappointed only because it's unlike other airbrushes I've used. It took me a while to get use to the flow. The front end of the airbrush includes what Holbein refers to as the Dash (nozzle pressure control) which is a platinum alloy nozzle to create the wider or thinner line. In that way, it acts similar to a single action airbrush, but it's not. It's truly a double action airbrush and this front end actually gives you more precise control. As I said though, it took some time to get use to that. The first time I used it, I tried it out on the Star Wars™ Naboo Fighter kit that will appear (along with the other kits) in an upcoming issue. I had one heck of a time on that. I probably should have practiced on a piece of artist board or something until I felt secure with it. Well, suffice it to say that I made most of my 'mistakes' on that kit and so, by the time I got to George, I was becoming very familiar with how this particular airbrush worked. Holbein was also kind enough to send me a moisture trap and one of their air hoses both of which I found worked to my liking. Their airbrushes are made of chrome plating inside and out and the needles are made of hardened stainless steel. In short, they're made to last.

Back to the kit! I was able to lay down a nice, even coating of the grey for his suit and then I tried something that I don't normally do. Usually, I would go to drybrushing here and choose a lighter shade of grey to bring out the highlights. This time (and maybe because I was getting use to the airbrush), I chose to airbrush in those highlights, using a slightly lighter shade, Holbein Grey #6. I deliberately kept them light (and you may not be able to see them too well in the photo) to represent the



Left Photo: The primed face with Burnt UMBER Stain; **Middle Photo:** George with a Suntan compliments of Freak Flex; **Right Photo:** adding the highlights with Freak Flex Pale Flesh



Painting George's suit amounted to laying on a solid coat of Holbein's Grey #4 and then airbrushing highlights with a lighter shade of grey, Holbein #6.



Painting the eyes can be the most difficult part of any figure. The left photo shows the pink-burgundy wash being applied. The photo on the right shows the eyes complete, except for adding the pupils with Horizon Black and a clear gloss coat. D'ya ever notice how much your hand can shake during this process?! Hold your breath - it helps.

essence of light hitting the high points. Creating the highlights this way was great because sometimes, it's easy to get carried away with dry-brushing and before you know it, it may appear too heavy handed. Then, you have to go back and soften everything up with an airbrush anyway. I was pleased with the results that I got.

Once I had completed the suit, I chose a slightly darker grey and, using a small brush, painted the buttons on George's suit. I painted his shirt with Vallejo Azure and the tie was painted with Pactra Insignia Flat Red. The body, essentially was done.

The face was fun although at first, I approached it with some small sense of uncertainty. I fell back on what Jerry Buchanan does for skin (previously highlighted in Issue #23), except for George, I opted to use only two colors from Freak Flex: Sunburn and Pale. Freak Flex Sunburn went on all over his face in an even spray. Then, I sprayed Freak Flex Pale on the highlights (cheek bones, chin, forehead or brow, etc.). I liked it! The next step was the Fez hat. I chose Liquitex Red Oxide and simply brushed it on and then chose Pactra Flat Gull Gray for the tassel.

The hair was done using Pactra Flat Black with Freak Flex Ghost White over that. Okay, I had put it off long enough, but now I had to do the eyes. I've long used the instructions found in the early Horizon kits because they're fairly thorough and quite effective, so why mess with something that works? You can see where I've filled in the eye socket completely with Pink-Burgundy, then after it dried, I created an almond shape using Horizon Ivory. A wash of Horizon Pink-Burgundy went over that and for good measure, I touched up the ivory again. Remember, your almond shape shouldn't extend all the way to the edges of the lids; you want that pink-burgundy to show through. Look at your own blood shot eyes and you'll see what I mean! I chose Horizon Sky Blue for the iris and then Horizon Black for the pupil. Horizon Clear Gloss coat was used to seal the eyes. What's good about Horizon paints is that they don't run. They're perfect for jobs like this. There are other paints out there that will do the job too, like Ceramcoat. Ultimately, you want something that doesn't self-level, but will stay where you put it. I chose Horizon Flesh Tone #3 for the lips (don't forget some gloss there too) and the face is done.

The base was done by simply using a number of lighter shades of tan (Deck Tan, Buff) for the highlights and Pactra Flat Dark Tan for the base color. The skull was interesting and, while it may not look like it, it has about five different types and colors of paint on it. The base color was Freak Flex Dead Guy Grey followed by successively lighter shades. Finally, I airbrushed Holbein's Grey #4 into the recessed (eyes, cheek bones, etc.) then drybrushed Horizon's Ivory over the whole thing. I'm sure you have your ways of doing skulls that work for you as well.

I wanted to brighten up the display base a bit since I felt there were just too many earth tones and/or grays, which is why I chose Freak Flex Greenzilla. Nice and bright. You'll also note that I base coated the name plate (which you can opt not to use since it's a separate piece) with the same green and then went in with Horizon's Gold and picked out just the face of the lettering. This same gold was used to paint the metal stand. I've always had a tough time spraying Horizon paints through an airbrush. They're thicker than most paints and don't easily thin down. I've previously read in other journals about thinning the paint down with Polly-S Thinner which I picked up at Monsters in Motion last time I was there and it really does work. Somewhere else I read that you can create the same formula by mixing windshield washing fluid with water. I haven't tried that but if some of you have had success, please let us know.

George is basically done. I'm very happy with the way it all came together. I don't consider myself to be on par with the Bill Crafts, Tim Gores, Jerry Buchanans, Tom Gillilands or David Fishers of the kit industry (and I'm sure I left someone out), but I'm really beginning to feel comfortable with my ability as a painter. Ultimately, I'm still having fun, and that's, as Bill would say, what it's all about!

If you would like a kit that doesn't require a great deal of prep work and is just plain fun to paint, you might want to go for this one. Cost of George Zucco is \$134.95 and comes complete with Certificate of Authenticity and illustrated booklet about George Zucco's life as an actor in the early years of Hollywood. It's good to see kits like this that bring us back to Hollywood's glory days. Contact: *Supporting Castings*, PO Box 1061, Whittier, CA 90609-1061 for information about this and their Panther Woman kit seen this issue in one of Bill's articles. They also produce a wonderful Sherlock Holmes kit that Bill has done an article on and will be seen shortly in an upcoming issue of this magazine.



Instruction Booklet by Gregory William Mank with stills by Ronald V. Borst

George Zucco

(1886 - 1960)

by Jim Bertges

Like many of his fellow character actors of the thirties and forties, George Zucco is best remembered today by the fans of classic horror and "B" movies. Zucco was a member of the large club of actors who played second string villains, mad scientists and maniacs. Others in that distinguished group include Lionel Atwill, Dwight Frye and John Carradine. Most of these actors were never able to reach their

full potential despite a long list of eminent appearances in many fine films. They were type cast by the public and producers alike and will be forever recalled as horror stars.

Zucco was born on January 11, 1886 in Manchester, England. There is little information on his early life, but after immigrating to America, he found his niche in films. His first listed film appearance is in the 1933 production *The Roof*. From there he appeared in nearly ninety films including *The Man Who Could Work Miracles* (1937), *The Hunchback of Notre Dame* (1939), *Sudan* (1945), *Tarzan and the Mermaids* (1948) and *David and Bathsheba* (1951). Zucco was the ultimate Professor Moriarty opposite Basil Rathbone's Sherlock Holmes in *The Adventures of Sherlock Holmes* (1939), the first in that very successful series of detective films. However, his greatest and most lasting fame comes from his appearances in several high profile and numerous low end horror films during the forties. Zucco portrayed Andoheb, the evil reviver of the Mummy Kharis, in *The Mummy's Hand* (1940) with Tom Tyler as the title creature. He repeated that role in both *The Mummy's Tomb* (1942) and *The Mummy's Ghost* (1944), both with Lon Chaney, Jr. Zucco was the mad scientist who turned Glen Strange into *The Mad Monster* in 1942. He appeared with Bela Lugosi in *Voodoo Man* (1944) and *Scared To Death* (1947). Zucco was the sideshow proprietor Prof. Lampini who was murdered by Boris Karloff in *House of Frankenstein* (1944). In *The Monster and the Girl* (1941), *The Mad Ghoul* (1943) and *The Flying Serpent* (1946), Zucco demonstrated his diabolical bent in decidedly low-budget arenas.

Although his non-horror films far outnumber his creepy appearances, Zucco is firmly entrenched in the annals of horror history. It wouldn't have been his first choice, though. Zucco retired from films in 1951 after his portrayal of an Egyptian Ambassador in *David and Bathsheba*. He lived his remaining years in Los Angeles, but his death has become something of a Hollywood legend. Although his family denies the tale, the rumor is that Zucco died in an insane asylum, believing himself to be one of the evil characters he played. George Zucco passed into Hollywood legend on May 28, 1960. His fans will always remember him as one of their favorite villains.



GARAGE KITS ARE SUCH EASY PREY!

• Diva of the Darkside •
by Jerry Buchanan



I thought I would 'bust' if I did not do another bust-related article, so let us begin. Diva of the Darkside is a quarter-scale bust sculpted by British artist Thomas Raine. It is sold as a 'pre-paint' with a faux ivory finish FIG 1. Can we say boring? I say we make her look like a real vampiress.

The first step was to clean the figure and spray it with Floquil Light Gray Figure Primer. I was careful not to spray the bottom because it is covered with felt. Don't want to scratch wife's coffee table! When the primer was fully dried, I started out with a basecoat of straight Freak Flex Pale Flesh. I decided early on that I wanted her to have a deathly pallor. A shade that you would think a vampire might have, unless of course, you happen to be Vampirella.

To achieve this ghoulish skintone, I mixed in some blue and white into the pale flesh and sprayed all of the raised areas. To get the shadows, blue was mixed with pale flesh and sprayed into all the folds and depressions in the skin and around the hairline FIG 2. More white was mixed into my master flesh color and the raised areas were sprayed again FIG 3. You have to be careful with how pale you make her. Remember that the other darker and lighter colors around her will affect the final skintone's hue. Paint a bit of straight white on her head and some black around her to see how this affects the skin color. If it looks good, then you are ready for the rest of the figure.

The entire figure was basecoated with black except for the hair, which was basecoated with a light gray FIG 4. I really wanted to see what her face would look like, so I went ahead and painted the facial details. I started out by painting the inside of the mouth and nostrils with flat black. The teeth were given a light touch of tan and ivory and the lips were given a thin wash of burgundy. The eyes were basecoated with a slightly gray/white color and given a wash of the burgundy for that bloodshot look. The eyebrows, eyelashes and iris were penciled in with black and an 18/0 spotter brush. I had originally intended for her not to have an iris for that creepy look, but she looked a little too creepy. I decided to give her an iris with a light, dead-gray color at the last moment.

The wings were drybrushed with brown and I worked my way up to lighter shades by mixing in burgundy. This resulted in a reddish wing color, which I feel is more interesting than black drybrushed with various shades of gray. The hair was drybrushed with lighter and lighter shades of gray and white. Since she is in mid-transformation, be careful to leave the 'fur' around the bat ear black with brown highlights. Gently drybrush the gray around the bat ear area so that it all blends together FIG 5. The stark white highlights in the hair really bring out the skin's pale blue appearance.

The skull on the back was given drybrushes of burnt umber. Each successive drybrushing was accomplished by mixing ivory into the burnt umber FIG 6.

The entire figure was then given a good coat of Testors Dull Coat and the eyes and mouth were given a gloss coat with Tamiya Clear Gloss. For the area where the skin was transforming, I applied the gloss to give it a wet/organic look.

For her outfit, I drove myself crazy trying to figure out what color it should be. I started to drybrush it with gray and gave up on that. It finally dawned on me that drybrushing it with Testors Enamel Chrome would really make the detail stand out. When you drybrush silver, it tends to look more like steel which is perfect for this bust. The finer detail was picked out with silver and a fine-tipped brush. The buckles were also touched up with the silver. The large gem on her collar was given a coat of Tamiya Clear Red. Her outfit was NOT sealed with a clearcoat because it would dull the finish.

This was another fun and quick project that will get you to experiment with different shades of flesh. Design Toscano offers this bust and many more cool sculptures in their free catalog. To get yours, dial 1-800-525-0733 or visit them online at www.designtoscano.com



Thor: God of Thunder



BY TOM GROSSMAN

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PAINTING:

...continued from page 21...

It was time to start painting him!! Just for a basic overview of this part, the colors and sealers I refer to are Visions paints: airbrush ready acrylics in a nice palette. Of all the masking materials that I have tried, I have gotten the best results with Parafilm applied with Clay Shapers. These are tools with soft rubber tips that can be used to move the Parafilm into position and/or press it in place to the surface.

I decided to finish Thor after the rendering on the box. That meant some of him would be exoskin and some would be bare skin. I did a real quick job with all the base colors just to see what he would look like. That's why parts of him appear painted in some of the rest of the pictures. Getting serious again, I decided to do the flesh tones first so I masked off the exoskin parts with Parafilm. For an overall base coat to his bare parts, I used Cinnamon (Photo 20). I mixed my skin tone base out of Eggshell, Raw Sienna and Cinnamon in a darker, more rugged, manly hue than the base I use for girl kits. I applied this to all the raised portions of Thor's muscles, trying to keep the overspray out of the deeper areas (Photo 21). For the highlights, I mixed Dusty Rose and my skin tone in a 2:1 ratio. I used this to further accentuate the roundness of his muscles and other features.

It was at this point that I realized that he, unlike the smooth anime girls that I am used to, has protruding veins in his bare arm. The exoskin must hold the veins in because that arm was without them. I mixed a bit of Royal Blue into some of the flesh base and painted the veins (Photo 22). I reapplied a misting of flesh base over them and finished them off with a hint of the highlight mix to blend them back in (Photo 23). It may have Dusty Rose mixture. Must be part of the challenge element, don't you think? At this point, I thought he looked pretty good. My wife and work together at home. Her critiques are usually very helpful. In her casual, supportive manner, she told me that a big beefy guy like Thor needed to have deeper, redder coloring. So, I gave Thor a bit of deeper coloring by misting him with Matte Sealer tinted with Barn Red and Apricot mixed 2:1:1. As you can see in the finished photos, he did look a lot better (Photo 24).

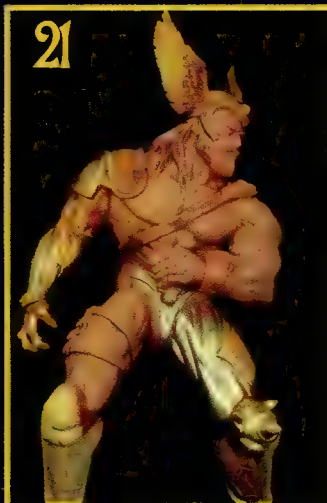
Now to his armor and exoskin... I removed the mask from the metallic parts and used more Parafilm to cover the bare skin parts. I used Black for the base color (Photo 25). I masked off the areas that would end up being Gold first. This preserves the Black in those areas and keeps the color separation crisp. I airbrushed Silver onto the exposed parts. I wanted the bulging areas to be the most metallic so I starting in the raised, highlight areas. As I worked outwards towards the boundary of the particular section, I applied less paint (Photo 26). Once the silver areas were painted and everything had dried, I pulled the mask off the Gold areas and masked off the Silver parts I had just painted. Using the same technique as with the Silver, I applied Gold. Once all the Parafilm had been removed, I did the obligatory touch up of the boundaries with the appropriate colors (Photo 27).

For Thor's mighty hammer, I started as I did with his other metallic parts, Black base coat. Following the same plan, I masked the Gold areas and sprayed Silver. Then, I masked the Silver areas and sprayed Gold. The wooden handle got a Burnt Umber base coat and dry-brushed with Raw Sienna. I did the leather straps the other way, Raw Sienna base coat with Burnt Umber dry-brush. The rivets needed a little touch-up with Black first, then Gold.

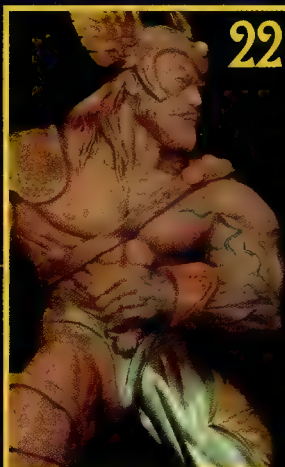
I decided to use Red Barn Red as the base coat for his cape. The inside was dry-brushed with Calico Red and the outside with Burnt Umber. I went ahead and painted the "cape stump" on his shoulder and the cape as if they were finished. I would be able to patch up the paint job along the seam after it was glued in place.

Hair is always been a challenge. I got my latest take on blonde hair while sitting in a calculus class a few years ago. The girl sitting in front of me had long blonde hair with the most wonderful colors in it. Recalling what I learned, I base coated Thor's hair and beard with Gold. Next, I dry-brushed Bisque over that with light to medium coverage. To further detail Thor's mane, I mixed up some Gold with Soft Yellow and Gold with Saffron in three different ratios. (Color Chart 5) Test the combinations on white paper. Water color paper works very well. Put the right number of drops of each color in each line and mix the drops together. The 3:1 Soft Yellow:Gold and the 3:1 Gold:Saffron looked the best. My short V-RUSH

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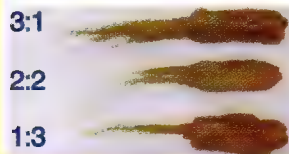
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Color Chart S

Gold : Saffron

Soft Yellow : Gold



Pen (reviewed in Issue #24) worked great for applying long thin lines of the mixtures to Thor's hair.

Thor seemed a natural for blue eyes. Even though he is squinting in his intensity, his eyes would make or break him. I started by cleaning them up a bit with a small sculpting tool, smoothing each eye ball and making a flat surface for each iris. First was a base coat of Eggshell. I like to use this color for eyes because it is an off-white with some pink in it. I painted in each iris with Royal Blue. Then I used Cool Blue with Baby Blue highlights and Black pupils to finish them off. Several layers of colorless 5 minute epoxy were laid over each iris will build up nice corneas. If you try this, go slow. If you try to do it all in one shot, the epoxy might run all over the eyeball. Start building the dome in the center of the pupil. Add very small with each application. It may take as many as 5 to get the dome you want. Be patient!! The final touch was a bit of flesh base and Red Barn Red on his lips and his man-nipples.

For his base, I knew he go nicely nice large piece of wood as he is a hefty piece. There are lots of wooden plaques to be found at craft stores that make nice bases. Since I have the tools, I cut one out of a scrap of oak from an old crate. Once it was sanded and stained, it looked pretty good!! The rock that came with Thor was base coated in Black. Hoping for a granite, igneous appearance, I used a tooth brush to splatter the rock heavily with Gold, Eggshell and Silver. Next, I dry-brushed it with Williamsburg Blue, a nice medium blue-gray. I sprayed the oak with Satin. The rock was finished by painting overall with Gloss Sealer and dry-brushing with Matt. After the Sealers had dried, I glued the oak and resin together with an generous amount of 5-10 second CA. After drying, I drilled holes up through the wood into the resin for the 1 1/2" finishing nails I planned to use to hold them together better. I aimed the drill towards the area that would be under Thor's feet. An ounce of prevention... I used thin CA to glue the nails in after they were slipped into their holes. In the same way as I set the pins in his wings, I set pins made from 3/8" brass rod up into his legs through his heels. You have to be careful how you aim the bit. These pins went into holes in the base that were drilled as close to parallel as possible. The pins were long enough to go half way up his calves and half way through the wood. I had to do some bending but once I had them slipping into the holes, I glued the pins into Thor's legs.

Now that he could stand, it was time to attach the cape. I had been noticing during those occasional test fits you do while working that the joint would need more filler than I had given it the first time. I had read a posting on the Gremlins list about using a water based craft product to fill small holes. It is used to create 3-dimensional elements on the flat surfaces of home decore projects. In small amounts, it doesn't take long to dry, either. As described on the list, it's a paste that can be troweled into the flaw and smoothed, perhaps with a damp paintbrush. When it dries, the shrinkage is minimal. I decided that my first attempt at the joint wasn't that bad and that I would try the paste (Photo 28). It did take a couple of run-throughs of filling, base coat and sanding. The stuff I used was Aleene's 3D Accents Design Paste, but it had been around our studio for a while. Other companies have similar products. Check at your local craft store.

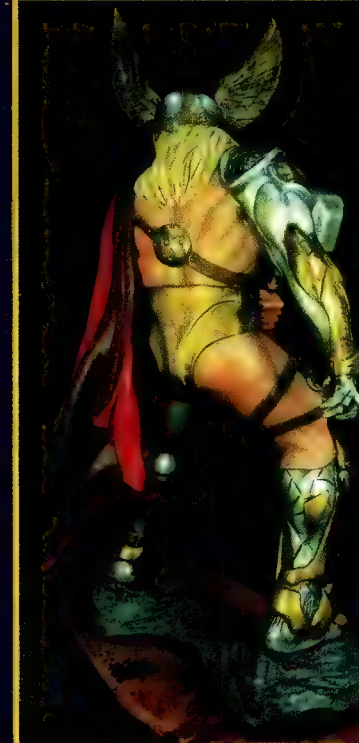
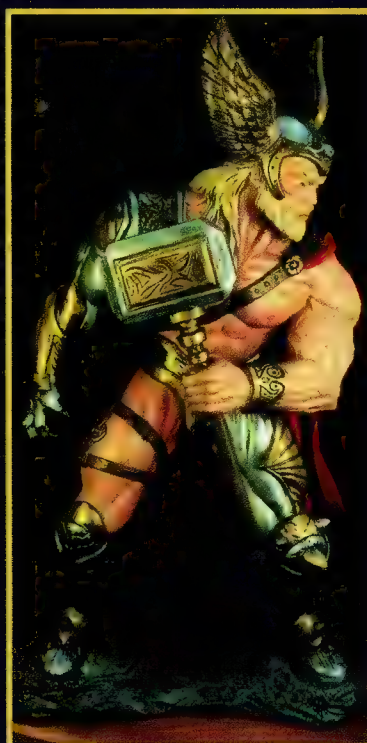
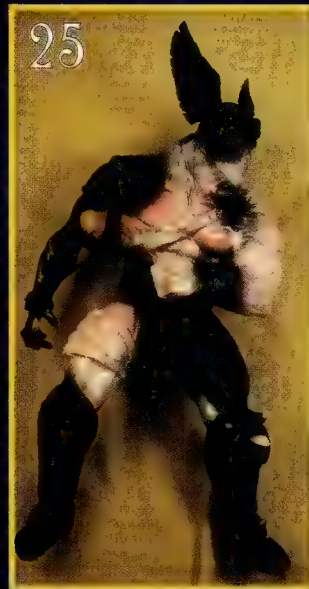
To finish Thor, I sealed his skin parts with Matte, his hair and beard with Satin and the metallic parts with Gloss. The whites of his eyes also got a tiny touch of Gloss. When I finally took a good look at the whole piece, I was impressed with how well it had cleaned up and painted up. Thor did take a bit more time than he should of for assembly and clean-up but part of that was just my inherent perfectionism. What an adventure he had been!! It was worth it, though. John Cleary's Thor is a pretty cool figure!! He would make a nice addition to any collection, particularly if you are into beefy superheroes! I wouldn't suggest him for a first kit, though.

Thanks for the challenge, Fred and John! It was fun!! How about a girl next time?



CONTACT INFO

- Thor: DarkStorm Studios <http://www.darkstormstudios.com>
- Clay Shapers: American Art Clay Company, 1-800-374-1600, <http://www.amaco.com>
- Parafilm: Model Master Division, The Testor Corp: 1-800-TESTORS, <http://www.testors.com>
- Visions Acryl Paints: The Testor Corp, Distributed by Alpine Imports: 1-800-654-6114
- V-RUSH Pen Nail Art Brushes: Check with beauty supply stores or call V-RUSH Pen at 410-750-8717
- Gremlins in the Garage: <http://www.gremlins.com>





Tales From The Blue Queen

Article by
Cindy Morgan

Buildup & Photographs by
Mike Morgan

We're going to take a trip down the Nile to the Land of the Pharaohs and meet the Egyptian Princess. Mike has a major interest and fascination with Ancient Egypt and all its lore, so when he saw this model, he knew he had to add it to our collection. We shall now share the secrets of bringing this beauty to life!

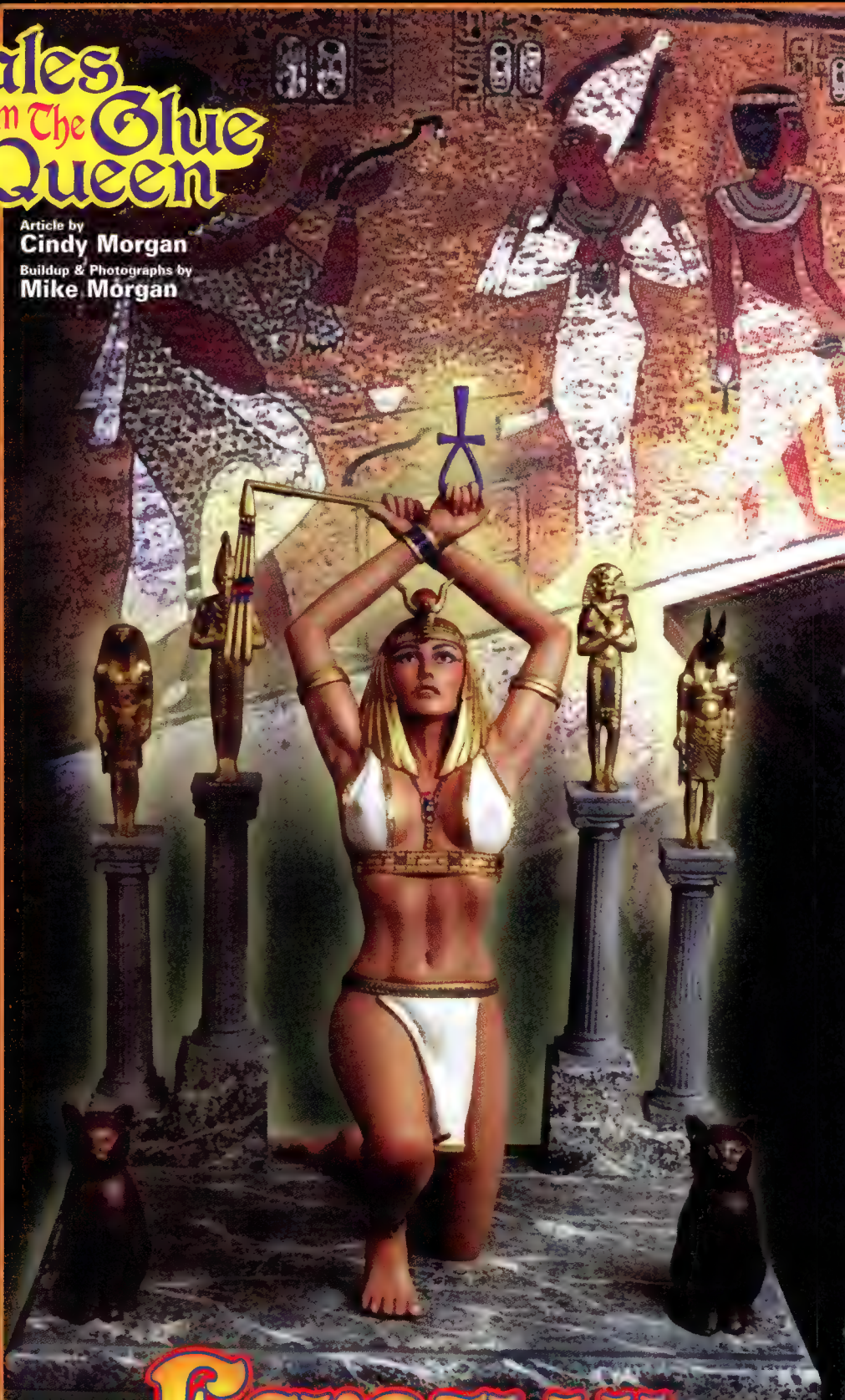
The Egyptian Princess, produced and sold by CRM Hobbies (3326 Watson Rd., St. Louis, MO 63139 314-645-1117) is 1/5 scale and stands 14" tall. She is made up of 11 pieces and comes with two Bastet cat statues. The sculpture and casting are very good. Cleanup was relatively easy with minimal mold and seam lines. There were some air bubbles on the back side of her right leg, which were fixed with good old Squadron Green Putty.

The fitting was excellent. The right leg and hip were attached to the body using 5 minute epoxy, then Mike used some Magic Sculpt to fill and to hide the seam. On the lower left leg and knee, Magic Sculpt was also used to smooth out and eliminate the joint line.

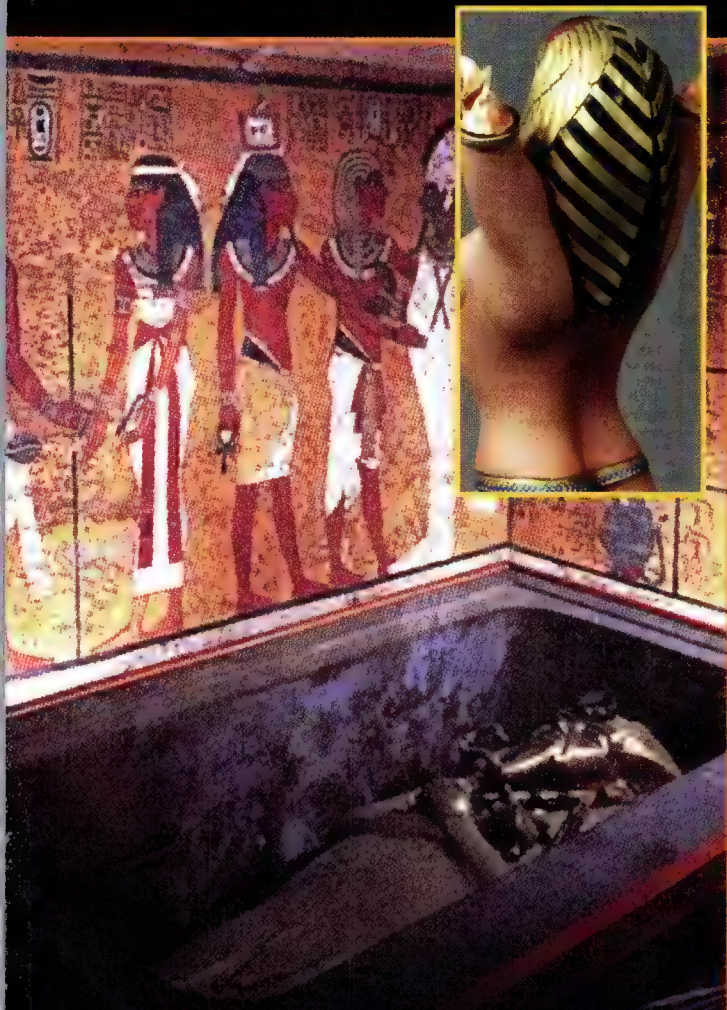
If the product Magic Sculpt is new to you, find some and try it. It is a two-part epoxy putty that is easy to mix and work with. Unlike other putties, it smooths with water. There is relatively no shrinkage so it is great for filling seams and gaps. Complete drying time is usually overnight, so you have plenty of time to work it. Although this is a seemingly long wait, the wait is worth it. It is sandable and receives paint well. Commercial time is over.

The design and engineering of the arms was great. They fit together without any putty work. Considering the position of the arms and the clean fit, Mike decided to attach them after all the painting was completed.

Once the parts were test fitted, smoothed, and the putty dried, the Egyptian Princess got a bath in warm water and dish detergent to remove any mold release and dirt. After she air dried, a coat of white primer was sprayed on her. We use Pep Boys (yep, the auto parts people) Varsity brand automotive lacquer primer. It works great and it's cheap.



EGYPTIAN PRINCESS



Now to begin the paint job. For those of you who like fleshy babes or just enjoy painting flesh, this is a prime kit for you! (Maybe that is why Mike had to have the model — not because she is Egyptian - hmmm.) The basecoat was a mixture of raw sienna, burnt sienna, burnt orange, and white with a touch of burnt umber to give her a darker skin tone. This basecoat was airbrushed over her entire body. Next, Mike added a little more raw sienna and white to this base mixture and sprayed all the highlight points of the Princess. To that mixture he added a touch more raw sienna and white to lighten it even more. This mixture he sprayed lightly to form highlights on her forehead, nose, cheeks, chin line, tops of arms, breast area, ribs, stomach, tops of her legs, calves, tops of her feet and her buttocks.

To the highlight mixture, he added a bit of Mars red and lightly misted the cheek bone area, tops of her arms, right knee and the tops of her breasts. This gave her just a touch of natural blush in the right areas. Since the shadows on her hands were obliterated when the highlights were airbrushed, Mike took some of the darkest skin tone mixture, added water to make a wash and brushed it into the creases of her hands and in between her fingers. The fingernails and toenails were given a wash in light fleshtone. After this was dry, the Princess was sealed with a couple of light coats of Testor's Dull-Cote.

Tear yourselves away from the flesh and on to the jewelry. The bracelets, ankle bracelets, belt, armbands, necklace and headdress were all basecoated in black. Mike then applied a drybrushing of antique gold to all the pieces. On top of this, he drybrushed bright gold. To finish each of the jewelry pieces, he applied a light drybrushing of Golden's Iridescent Gold to the highest points of each piece.

In addition to the gold combination, the headdress got a drybrushing of copper on top of the crown. Directly under the copper, metallic emerald green was applied. Alternating stripes of the gold and gloss black were applied to the back of the headdress. The necklace was accented with gloss red, metallic emerald green and metallic sapphire blue. Her wrist bracelets received alternating stripes of gloss blue and gloss black. The center of her belt was painted metallic sapphire blue and her ankle bracelets were painted alternating gold and gloss black triangles. Although, it may seem crazy, a couple of light coats of Dull-Cote were sprayed over the metallic areas. This will give the metallic finish a gently worn, old look.

The scepter was painted with the same gold combination as the jewelry. It then received a couple of light coats of matte sealer. The details were added using gloss black, gloss red and gloss blue.

Next the cobra accent piece on her headdress was detailed with gloss black. The eyes were painted metallic emerald green and the sun was copper foiled.

What is copper foiling you ask? Foiling is a craft technique using a special adhesive and foil - gold, silver or copper. The adhesive is applied to the surface area you want foiled. Let it dry until it's tacky. Next lay a piece of your foil - shiny side up - onto the adhesive. As you pull the foil off, some of it will stick to the adhesive. To get a more complete coverage, lay the foil back onto the tacky surface and pull it off again. Continue to do this until you have the type of coverage you want. For small areas, one application is usually enough to cover it completely. A kit with foil and adhesive can be found in craft stores for under \$5.00. The next time you need a real metallic look, try foiling. It's easy and gives a great effect.

Now for her face. Mike first tried pastel chalks for the eyeshadow. They just didn't adhere well. Then he remembered Doc O'Brien's Weathering Powders he had recently ordered from MicroMark (Set of 12 colors \$19.95). He used a small soft paintbrush to apply the powders. Any excess was just dusted off. Just below her eyebrows, Mike applied the white weathering powder. Next, the blue powder was applied to the lids.

Her eyeballs were basecoated with a mix of light gray and white. The light gray gave a more muted tone than white by itself. Along the lower eyelid and in the inner and outer corners of the eyes, Mike lightly brushed on a mixture of medium flesh and pink burgundy. The iris of the eye was blocked in with black then dark brown. In the inner and outer sides of the pupil, he added a light chocolate brown. A dot of black was placed in the center for the pupil.



The lower and upper eyelashes were outlined in black to act as eyeliner. For the eyebrows, Mike used short brush strokes to apply a mixture of black and burnt umber. The short brush strokes give a much more natural look than painting a straight line for eyebrows.

A mixture of pink burgundy with a touch of brown was painted inside of her mouth. When this was dry, her teeth were lightly painted ivory. For her lips, Mike wanted more of a natural look as opposed to heavy lipstick. To achieve this, he applied a mixture of medium flesh with a little bit of a blush pink color.

Once everything was dry, her eyes, mouth and lips were coated with gloss acrylic sealer. All her jewelry pieces and her headdress received a light brushing gloss acrylic to add a little bit of sheen to the metallic surfaces.

Her loincloth was basecoated with light gray and drybrushed with white. Next, a light drybrushing of Golden's iridescent white was added to give the sheen of silken material. After the loincloth was completely dry, Dull-Cote was sprayed on as sealer. To add a little detail, the front and back edges of the loincloth were trimmed with a narrow gold and silver ribbon. These were glued on with small drops of Zap A Gap. Mike then attached the loincloth to the Princess using Zap A Gap superglue.

At this point the arms were attached to the body with the previously implanted pins and good old Zap A Gap. We now have the Egyptian Princess in all her glorybut something is missing.....we need more detail!

Even though the topless look is just fine, Mike decided to fabricate a top using some cloth remnants and ribbon trim. (Gee, dear, aren't you glad your wife is a craft and model fanatic and has all this neat stuff just laying around waiting to be used?) I don't know the correct term for the material we used, but it was an off-white, semi-sheer, fine woven, cotton/linen-like material. Take that description to your local cloth store and see what happens! Oh well.

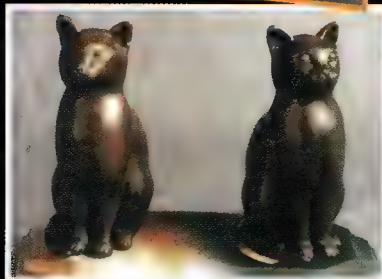
The material was fitted and cut to the desired shape and size to cover her breasts. This was done mostly by eyeballing it and cutting several different pieces. Before fastening it to the Princess, Mike glued on a gold and silver ribbon trim to the outside edges of the material. This was then attached to a midriff piece of gold metallic, blue accented ribbon trim. To attach the top to her body, tiny drops of Zap A Gap were applied to the top backside of the piece and positioned at the bottom of her headdress. The top was then fitted around her rib cage with the midriff ribbon cut to the desired length and glued with tiny drops of Zap A Gap.

This piece of clothing seemed to give the Egyptian Princess an added detail. It also helped to pull all the coloration and metallic tones together. Besides, it just made her prettier!

The scepter was placed inside her left hand and glued with a small drop of Zap A Gap. In her right hand, the Ankh was basecoated with metallic silver. Next a thinned down wash of gloss blue was applied over the silver. When dry, a coat of gloss acrylic sealer was brushed over the Ankh.

Now that all the pieces have been pinned, painted and glued, the Princess herself is completed! On to the base!!

We'll list the components of the base before we detail its construction: • 9 1/2" x 12" rectangular basswood plaque • 2 Bastet cat statues that come with the kit • Balsa foam blocks - cut for pedestal stands • 4 Pedestals - 5" white styrene plastic wedding cake layer separators • 3/8" thick Balsa wood cut into squares for tops of pedestals • 4 Egyptian sculptures by Jimmy Flintstone. And a partridge in a pear tree - just kidding!



All the pieces were positioned and pieced together on the plaque for a trial fitting before anything was painted. The 9 1/2" x 12" basswood plaque was sealed with sanding sealer. When dry, it was basecoated with black. To achieve a marble look, Mike brushed on swatches of white, medium gray and light gray. He then sponged on a dark gray that was almost a charcoal. On top of that, he sponged on light gray and then ivory. When all was dry, a coat of Dull-Cote sealed it. To achieve the marble veins, Mike applied ivory paint with a feather giving a striped variegated effect. A coat of gloss sealer was sprayed on the base when it was completely dry.

After the balsa foam blocks were sized and cut, they were sealed with a couple of coats of Mod Podge. Mod Podge is a craft product used in decoupage, but it also makes a great sealer for jigsaw puzzles and balsa foam. Be sure to let each coat dry before brushing on the next one. Once the Mod Podge was dry, the balsa foam blocks were painted with the same marble color scheme and technique as the base. They were sprayed with gloss sealer and then pinned and glued in place on the plaque base.

The pedestals were found in the cake decorating section of our local craft store. They come in various lengths (2" to 7") and are packaged four per package with the price ranging from \$3.00 to \$4.00 per pack. The 3/8" thick balsa wood was cut into squares to fit on top of the pedestals to cover the holes. This also gave a base for the Egyptian statues.

The pedestals were first basecoated in white then lightly airbrushed with medium gray for shadowing. To give a granite speckling effect, Mike used our Aztec splatter tip on the airbrush and sprayed different shades of gray, a little black and finally a little rust red. After all was dry, he sealed the pedestals with a coat of gloss sealer.

The Jimmy Flintstone Egyptian pieces are 4 - 4 1/2" inches tall. They are resin cast and priced around \$5.00 each. The proportion of these guys is perfect for this base layout. There are other figures in this line but we only used Anubis, Horus, Osiris and the Egyptian Pharaoh.

These pieces were cleaned as all resin pieces are. Some minor air bubbles were puttied. After all was dry, they were sprayed with black primer. Next, they were sprayed with Krylon's 18 Carat Gold Plate spray paint. Accents were achieved with gloss black, gloss red and gloss blue. They were then pinned and glued to the tops of the pedestals.

The resin cast Bastet cat statues that came with the kit, required very little cleanup. Once they dried from their baths, they were sprayed with black primer. Mike drybrushed antique bronze on them and then added highlights with a drybrushing of bright bronze. They were then given an antique patina look with selective washes of light sea green. A coat of matte sealer finished them.

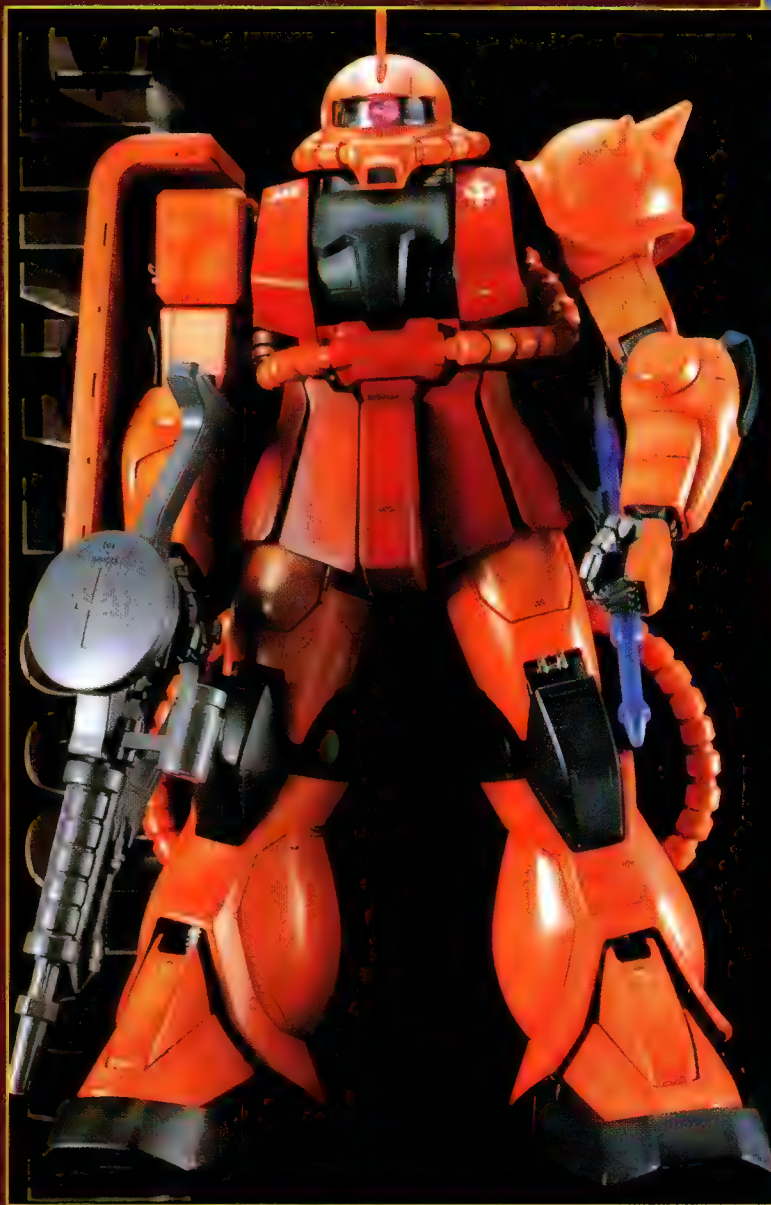
Everything has been painted and sealed and ready to be glued in place on the base plaque. After all the pieces were glued in place, Mike attached the Egyptian Princess to the base by pinning and gluing with a two-part five minute epoxy. Voila! All Done!

If you like the Egyptian Princess, you will love CRM's Cleopatra that is now available. Who knows? You may see an upcoming article on her too! Happy Modeling!



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Sculpting



by Dan Perez

a Warrior Bug!



I first decided to sculpt an Arachnid Warrior from *Starship Troopers* long before the movie was released. I fell in love with the chitin-clad terror after seeing the full-sized carcass prop from the movie at the 1997 San Diego Comicon. As soon as I got home I set my preparations in motion.

First off, I wanted to do as accurate a bug as was possible. This meant getting good reference material (which is essential in doing any sculpture), but this proved very difficult since the movie hadn't even come out in theaters yet. Unfortunately I had not had a chance to take walk-around pictures of the bug prop in San Diego. I got some not-so-great movie shots off the Internet, and then I was lucky enough to talk to Phil Tippett's publicist, who turned me on to some excellent shots (including wire frames, which helped with precise measurements) of the computer-generated bug in a computer graphics trade magazine. Later, after I had begun the project, I was lucky enough to encounter that carcass prop again at the World Science Fiction Convention, and this time I took a bunch of photos.

I decided to sculpt the bug in 1:20 scale, which would make it about a foot long. I wanted it to be big and impressive. As luck would have it, that is almost precisely the size and scale of the actual Phil Tippett maquette (much later, I was informed that one of the workers from the movie actually mistook one of my bug models for a Tippett maquette—compliments don't come better than that). After analyzing all my reference material, I realized that both prop and CGI bug were modular: That is, the components of the body fit together with ball and socket joints (*photo A*), and the legs and killing claws on one side of the body were mirror images of the other. Lucky me: I'd only have to sculpt one set of legs and claws and I could cast the others in resin. It was about that time that I decided to go ahead and cast the rest of the parts and make it into a model kit. An interesting by-product of sculpting all the pieces separately with ball and socket joints was that when the model was finally cast, it could be assembled in any pose desired.

With reference materials in hand, it was time to start sculpting. Like many sculptors, I sculpt with a mixture of Super Sculpey and Sculpey III. The colored Sculpey III helps cut the translucence of the pink Super Sculpey. I mix a 3 ounce package of Sculpey III with a 1 pound brick of Super Sculpey. For my ball and socket joints I decided to use loose costume pearls, which are cheap and readily available in various sizes at craft stores. I would use these for the eyes of the creature as well. For my armatures, I tend to use copper and aluminum wire, as well as crumpled aluminum foil. A great source of various gauges of aluminum wire is from bonsai (the little miniature Japanese trees) supply houses. It's also a lot cheaper than the artist's armature wire sold in art supply houses. To wrap my armatures, I use uncoated 24 or 28 gauge steel floral wire, available in the floral sections of craft shops. If I need to bind sections of an

armature securely together, I use a trick my buddies the Shiflett Bros. taught me: mummy-wrap the joint with cloth-covered floral wire, then soak the wire joint with a few drops of superglue and set it with kicker (*photos B & C*).

I started with the part I like to call the undercarriage. The legs connect to it, and the undercarriage connects to the main body via a ball and socket joint. I roughed out the clay form on a cross-shaped armature, then I mounted pearls of the right size on wire handles with superglue, and then I used those to press into the clay to form the leg sockets and the main body socket (the latter required a huge pearl—the biggest I could find). To refine the shapes, I used a variety of homemade and store bought sculpting tools, including spatulas, ball-tipped tools, needle tools and wire loop tools. Final detailing made the undercarriage look like plates of bony chitin, and this was accomplished with a ball-tipped dental tool (*photo D*) and by scribing lines with a dental probe, commonly called a dental pick (*photo E*). Final detail was brushed down lightly with 90% isopropyl alcohol and a soft paintbrush. This softens some of the sharper edges and gets rid of Sculpey crumbs. Don't overdo this step or the alcohol will dissolve and obliterate your finer detail.

Here's a great tip taught to me by Gabriel Marquez (a terrific, inventive sculptor who also happens to be one of my best friends): when constructing your armature, build in a wire handle (*photo F*). This allows you to detail all around the piece without having to touch it with your fingers. Once the piece is baked, you can clip off the handle below the surface of the Sculpey, fill the hole with fresh Sculpey, then blend and detail it to disguise the hole. Then just use a heat gun to spot-bake the Sculpey patch. I did this with almost every piece of the warrior bug.

Next came the main body (*photo G*). This was the most difficult and time-consuming part of the bug to sculpt because of the complexity of the shapes and textures. I built it up around a wire and aluminum foil armature. The front of the bug has two large ball joints, over which the sockets of the huge shearing mandibles would fit. I couldn't find a pearl big enough to make these to scale, so I rolled two balls of Sculpey as precisely as possible and baked them. Then I drilled holes in them, superglued some thick wire into them, and then pressed the wire ends deeply into the foil of the body to anchor them. This was all experimentation, but it worked quite well. To create larger irregular dimples in the body during the detailing stage, I used another of Gabriel's tricks, a Q-tip moistened with water (these can also be used to smooth Sculpey quite well). I just pressed the tip of the wet Q-tip into the clay over and over again. To create warts, just roll little balls of Sculpey, press them onto the surface and blend them in with tools and washes of alcohol. These detailing techniques (along with the ones used on the undercarriage) were also used on the mandibles, legs and other appendages as needed.

The next step was to sculpt the deadly mandibles. The sockets for these had to be very deep too deep to be merely pressed into the clay, so I had to devise a way to actually build up the socket around the ball. To keep the Sculpey from sticking to itself, I moistened the ball with water (Sculpey is oil-based, and so it won't mix with water) to serve as a barrier. Then I pressed a cone of Sculpey onto the ball (photo H), carefully removed it and baked it. Then I progressively built up more of the socket layer by layer, baking each layer when it was done (photo I). Then I drilled out a hole in the Sculpey and added my wire armature for the rest of the mandible (photo J). The very tips of the mandibles were thin and sharp, so I sculpted these out of Milliput epoxy putty for strength and then built the Sculpey up around them after they had hardened. After the entire mandible was baked, I sanded the tip with a sanding sponge (available at beauty supply stores) to sharpen it (photo K).

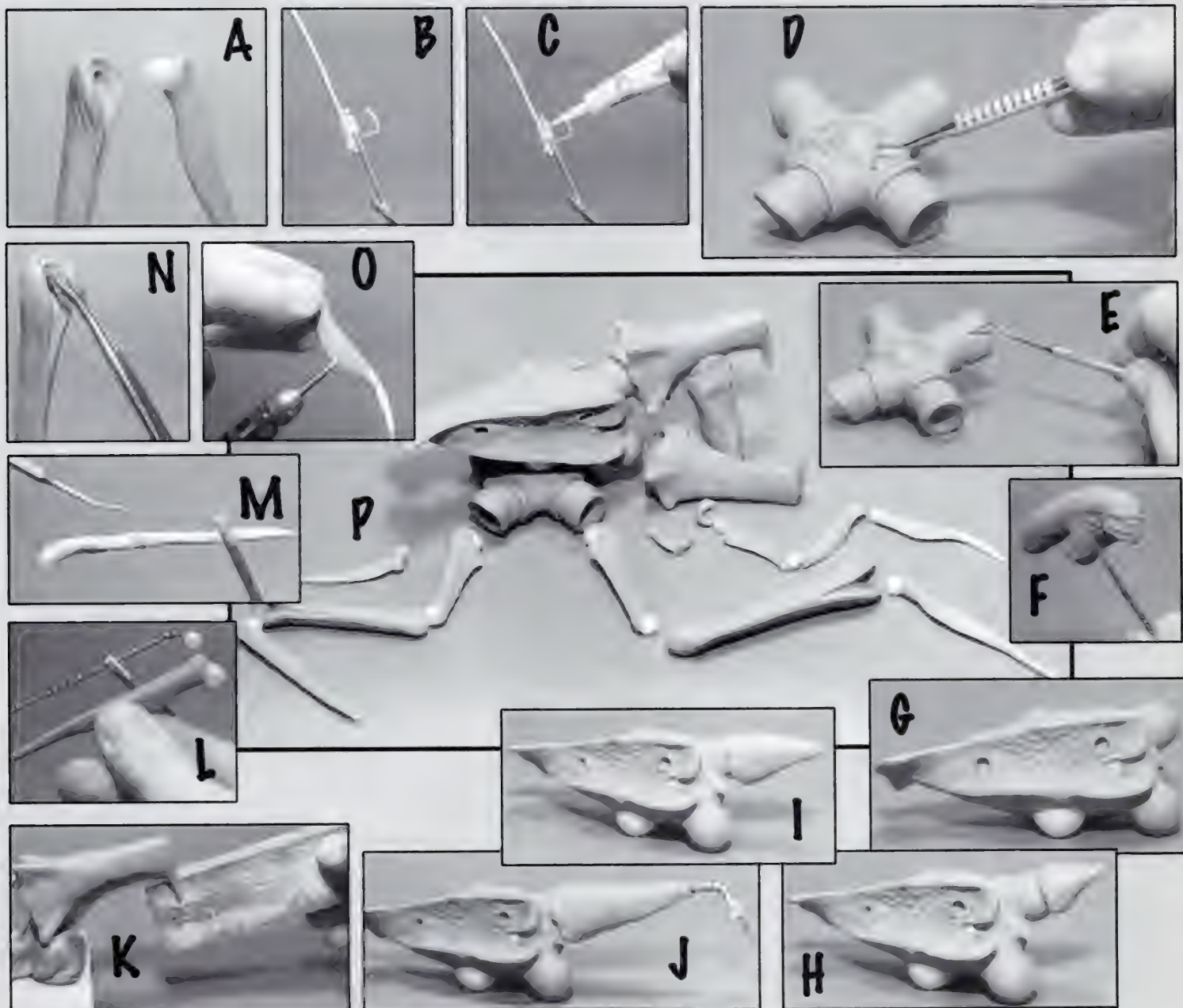
Then came the legs, the killing claws, tiny feeding mandibles, and what I like to call the tail fins. While each appendage represented a different challenge, the basic sculpting approach was the same. Usually the armature for each leg segment was simply a length of wire wrapped with thin-gauge floral wire and attached to a bead for the ball part of the joint (photo L). I also added a layer of Milliput to help keep the clay from sliding around on the shaft of the armature. I roughed up the surface of the Milliput to help grip the outer Sculpey coating (photo M), and then after the epoxy putty had set, I lightly coated it with Vaseline to help the Sculpey stick to it. The middle segments of the legs were the hardest to sculpt because they had two socket joints, facing in opposite directions, and I used the same technique to create the sockets that I used to create

the mandible sockets. To get all the sockets on the model to fit well after baking, I had to do a lot of sanding with sanding sponges and medium-grade steel wool. Here's a trick of my own invention: to sand tight spots on baked Sculpey, grip a small amount of steel wool in the jaws of a hemostat (photo N). The terminal segments of the legs had to be sharpened to a point, which made them very fragile, so I had to be very gentle in sanding them. To rough out the scalloped cutting edge on the terminal segment of the baked killing claw, I used a Dremel tool and a cone-shaped steel engraving bit (photo O). This method takes a bit of nerve—especially when you know how fragile baked Sculpey can be—and a very steady hand (I did a test on a dummeed-up claw first), but it saves hours of tedious sanding to get that unique scalloped shape. I followed up with needle files for final shaping. The tail fins and feeding mandibles got a lot of gentle sanding to look smooth and uniform. Here's a look at the finished prototype (photo P).

In all, sculpting the warrior bug was a complex, sometimes daunting project, but I learned a great deal and picked up a lot of new techniques. The result is an impressive, 28-piece resin model of the fearsome Anarchid Warrior. As comrade Doogie sez, aim at the nerve stem and take it down for good!

About Dan Perez

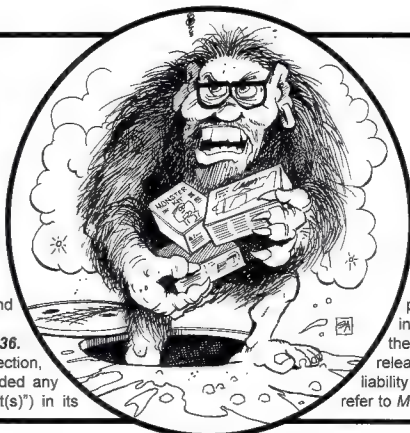
Dan has been sculpting for almost three years now. He operates Dan Perez Studios in Houston, Texas. His models and sculptures have won numerous awards. Visit his Internet site at www.flash.net/~hastur.



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Dan Perez Studios...

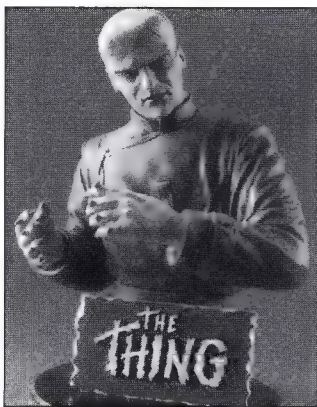
Houston based Dan Perez Studios is pleased to announce the release of a few new model kits. **Arachnid Warrior** is sculpted in 1:20 scale and depicts one of the fearsome warrior bugs from the sci-fi hit, *Starship Troopers*. **Arachnid Warrior** was sculpted by Dan Perez. The 28 piece kit, cast in high-quality buff-colored resin, includes some white metal parts and measures 12 inches long by 8 inches long and 9 inches tall. The kit is sculpted with ball-and-socket joints for a variety of poses.

The next kit (lower photo) is the latest joint effort by Dan Perez and Gabriel Marquez (of Gwin Sculpture Works) called **The Supreme Being**. Sculpted in 1:6 scale, this kit draws on characters from the sci-fi hit, *The Fifth Element*. The **Supreme Being** features Leeloo holding a gun and standing over a fallen Mangalore warrior. Leeloo was sculpted by Gabriel Marquez and the Mangalore was sculpted by Dan Perez. The 6 piece kit, cast in high quality buff colored resin, measures 11 inches high by 6 inches long and 6 inches wide. Both kits mentioned here include detailed painting and building instructions.

Cost for **Arachnid Warrior** is \$150.00 plus \$6.00 s/h. Cost for **The Supreme Being** is \$139.00 plus \$6.00 s/h. Dealer inquiries are welcome.

Beyond these two kits and their previously highlighted *Beetlejuice* bust, another bust is in the planning stages of a yet unannounced character. For more information, please contact: **Dan Perez Studios, PO Box 980987, Houston, TX 77098, Tel: 713.665.1085 e-mail: hastur@wt.net**

Brian Hamilton presents...



a bust depicting James Arness from the 1951 movie, *"The Thing from Another World"* with a scheduled release date of this summer. It is approximately 9" tall and comes in seven solid resin pieces and two wooden pieces for the base. Cost of the bust is \$120.00 and the kit run will be limited to a maximum of fifty. For more information, please contact: **Brian Hamilton, 7 Forest Street, Gloucester, MA 01930.**

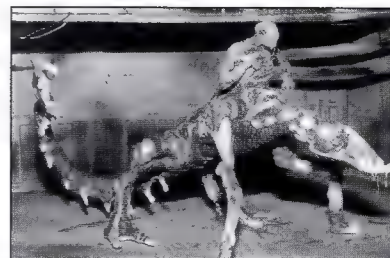
Badger Air-Brush...

is pleased to announce the introductory release of their new **360-7 Universal air brush set**. This new set includes the versatile 360 air brush, braided air hose, three mixing jars w/lids and two jar connectors. The 360 air brush features a patented front end design which allows this one air brush to be used as either a gravity feed air brush for intricate detail or as a bottom-siphon feed air brush for more voluminous spray needs. Additional design features of the 360 include a patented needle access system for fast and easy comprehensive cleaning, Badger's new ergonomically perfect trigger top design, "finger tight" component tolerancing for



simple "no tools required" assembly/disassembly, multiple application single nozzle design and numerous other low maintenance - user friendly features. For more information on this or any other Badger air brush product, please contact your Badger dealer/distributor or contact: **Badger Air-Brush Co, 9128 W Belmont Ave, Franklin Park, IL 60131 Tel: 1.800.AIR-BRUSH Fax: 1.800.57 BADGER.**

Morbid Models...



presents **Subspecies #1 - Amorphous**, 9 pc resin kit, 7 1/2" tall; 13" long w/instructions and photo box art. Cost is \$89.95 plus \$7 s/h. Sculpted by Adam Gansner and Justin Cissell. Available from: **CRM Hobbies, 3326 Watson Rd, St Louis, MO 63139 Tel: 314.645.1117**

Diceman Creations...



Here are a number of new offerings from the Wild Man on the East Coast! Shown below is the **Chiller Theatre Logo Kit** which is approximately 5 1/2" tall and sculpted by Ed White. Fully licensed kit of Chiller Theatre Inc Logo. Kit is available only at the Chiller Theatre Expo or through their Internet site at:

www.chillerttheatre.com

Next up is the **Creature from the Black**



Lagoon which is 1/4 scale sculpted by Ed White. Kit includes two highly detailed, solid resin parts and is limited to 100 castings. Comes with signed and numbered certificate.

Morticia Addams is another



Ed White sculpt in 1:6 scale, with four solid resin parts. This kit IS in scale with their previously released "Duel" kit of Gomez & Thing.

Have these kits piqued your interest? If so, give the folks at Diceman Creations a holler! Contact them at: **Diceman Creations, 34 Feronia Way, Rutherford, NJ 07070 Tel: 201.939.1521.**



Skyhook...

presents a 9 piece resin kit that looks like it's from the far flung future and includes a base. The ship is 10" long from the nose to the rear tip of the top fin. The kit also includes full color decals. Price is \$50.00 + \$6.00 S/H. Contact: **Skyhook Models, PO Box 327, Carmichael CA 95609 CA residents add 7.75% Sales.**

Mark Krabbenhoft presents...

Baby Troll from an illustration by Miguel Krippahl (used with permission) and sculpted by Mark Krabbenhoft. This kit comes in 7 pieces made of *plaster*, which is a unique way of doing things (at least in the garage kit industry). Kit measures 4" tall to the top of baby's pointed ears (sitting on top of the base) and nearly 6" across the length of the base. Checks



and money orders (preferred), in US currency only. The cost of the kit is \$25 and does include shipping within the US only. Foreign orders should include an additional \$10 (\$35 total), US currency only, please.

You can visit their Internet site at: www.soaringeaglearts.com or e-mail them at markatseag@aol.com to find out more about this big baby! or contact them at: **Mark Krabbenhoft, 310 Sunset Rd, Colorado Springs, CO 80909 Tel: 719.471.3455.**

Monstrous Magnets™...

The all new sense-shattering second series of Monstrous Magnets has arrived. Thrill to six classic schlock monsters including: Shock Ghoul, Hot Skull, Agua Fiend, Mr. Scratch, Meltman and Killer Ape, all sculpted by Ed Repka. These gruesome 1 3/4" resin gems are fitted with a 1" magnet and can be painted. These devious designs are also available as



Monstrous Pins™ with an attached tie-tack pin. Bother versions are numbered, come on a cool colored card and cost \$4.00 plus \$0.75 s/h each. The set of six is only \$24.00 plus \$4.00 s/h and a limited edition pre-painted set is \$46.00 plus \$4.00 s/h. To order yours, send check or money order (made payable to Ed Repka) to: **Weird Stuff, 2106 Meadow View Rd, Westfield, NJ 07090.**

VisiGoth Productions...



Guardian of Osiris has risen! Inspired by the recent mummy madness, sculptor Erick De La Vega creates a detailed 1/2 scale resin kit of an Egyptian soldier.

Standing 12" tall, this kit arrives in five parts, requiring minimal assembly. Completed figures are also available. Each kit is individually signed and numbered. Three of the five parts are accessories which add to its authenticity; a cobra for the helmet, a pair of earrings and a beard. Be the first to own this original

model kit! Guardian of Osiris is readily available through: **VisiGoth Productions, c/o Erick De La Vega, 249 West Alameda, \$309, Burbank, CA 91502 Tel: 818.848.8054.**

Monster & Mayhem FX...



Kit #BEM506 is a 1:16 scale resin kit includes Alien Brain (4" tall), Earthling victim (kneeling, 4" tall) and 7" X 4" base diorama display base. Cost is \$26.95 plus \$4 s/h. Overseas orders, add 20% for s/h. CA Res. add 7.75% sales tax. Checks and/or Money Orders made payable to: Graf-fiti Creations. Visa/MC accepted. Contact: **Monsters & Mayhem FX, PO Box 10620, Costa Mesa CA 92627-0206 Tel/Fax: 714.751.8620. e-mail: uncreeper@gateway.net or visit them on the Internet at: <http://www.monstermodels.com>**

Artistic License Productions...

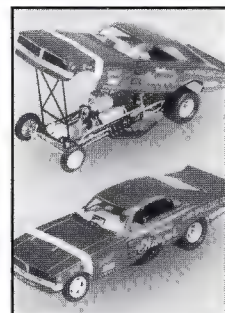
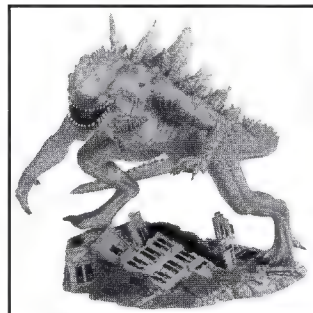
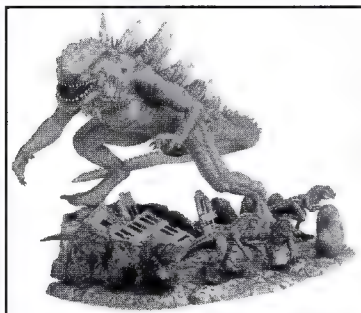
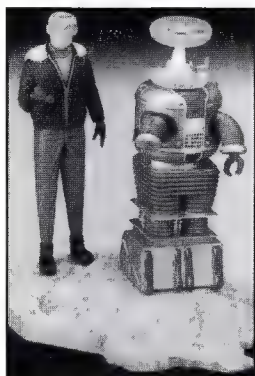
has a new kit called 'Deep Trespass' and is a 1/6 scale kit depicting a life and death struggle between a woman and an octopus. Will debut at the October Chiller show. For more information, contact them at: **3537 Season Dr, Antioch, TN 37013 Tel: 615.399.1492. Internet: jerrybuchanan@home.com**

Revell-Monogram...

Retro new and upcoming from this company are three kits that just may pique your interest: **Batman, Robin** (not shown) and **Superman**. These are the Aurora reissues with new boxes (as shown) and all three will be exclusively released through

Toys R Us soon so look for them!

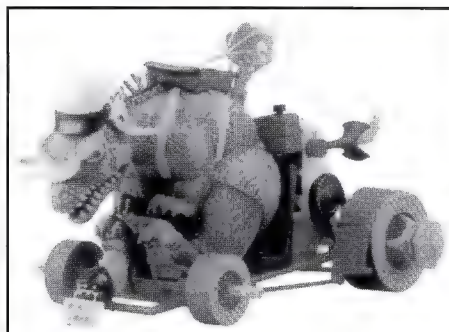




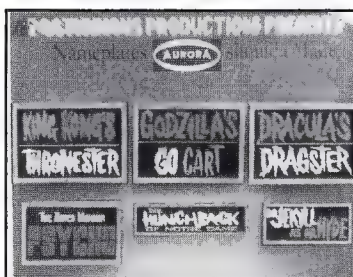
Polar Lights...

Tons of new stuff from the folks who have brought back so many of the kits we new as kids, plus a full line of originals.

Besides what we've highlighted previously when we ran the article profiling Polar Lights (Issue #27), here's what's new (From Top Left CW):



Lost in Space Dr. Zachary Smith and the Robot B-9, Larry from the 3 Stooges, Godzilla w/babies and plain ol' Godzilla, Supercharger Funny Car, Dracula's Dragster, The Go Kart and The Mummy from the recent smash movie of the same name.



Posthumous Productions...

Here's kit #12, **Sid and Johnny!** This 2 figure (1:7 scale) kit diorama is a classic sampling of the first two pioneers of the British "Punk" Invasion of the 1970's, Sid Vicious and Johnny Rotten. The two are standing on a double edged razor blade base (5 1/2" wide by 10" long). Kit comes complete with all the extras: amp, mike, leads, jacks and of course, Sid's works). SRP: \$125.00 plus \$12.00 s/h. Also available are more Name Plates that Aurora Should'a Made with the inclusion of King Kong's Thronester, Godzilla's Go-Kart, Dracula's Dragster, Psycho House, Hunchback of Notre Dame, Dr Jekyll and Mr. Hyde. These go for \$6.00 each with s/h included. As always, make checks or money orders payable to: **John D. Apgar** and you can contact them at: **Posthumous Productions, 88 Oakdale Rd, Chester, NJ 07930 Tel: 973.347.8225 • Fax: 973.347.8287.**

Critical Mass...

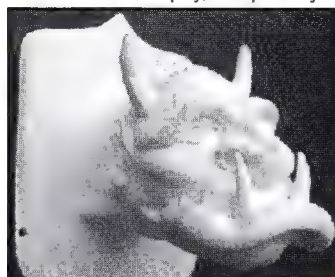
Kang is cast in odorless resin, stands 10" tall and is in scale with last issue's The Count. SRP is \$45.00 plus \$6 s/h.

The Major is a 1:7 scale anime that comes complete with base, clear eye and mouth pieces and wires. This kit retails for \$89.00 plus \$6 s/h. For more information on these or any of their other kits, please contact them at: **Critical Mass, Mike Petryszak, 1101 Hulon Ln, W. Columbia, SC 29169 e-mail: pzak@usit.ner tel: 803.796.7972**



Mark Krabbenhoft...

Here are more late additions to this issue's Coming at You! section. Shown is Troll Trophy, sculpted by Mark and the second one (not shown) is Minotaur sculpted by Steven Barkus. As with the other kit, you can contact them for more information at: **Mark Krabbenhoft, 310 Sunset Rd, Colorado Springs, CO 80909 Tel: 719.471.3455.**



W.C. Whiteface...

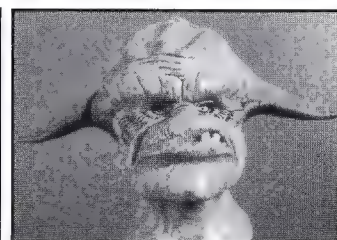
Here's a 1:6 scale kit from Jim

Paget.

Kit comes in six resin pieces, a miniature deck of cards and looks to feature an excellent likeness. Interest folks can contact: **Jim Paget, 120 Touraine Ave, Portchester, NY 10573 Tel: 914.934.9078.** If you mention *Modeler's Resource*, you receive a special discount! Go for it!

Filmland Figures...

Revenge is a 1:6 scale kit sculpted by Gabriel Marquez featuring a lethal femme fatale holding aloft a zombie/skull head. Seven piece kit measures nearly 11" high (no base incl). Cost is \$89.00 plus \$6.00 s/h. Second up is **Mangalore Aknot** sculpted by Dan Perez. This is a 1:4 scale bust in 3 pieces measuring roughly 6.5" high; 8" wide. Base and mounting rod is included. Cost is \$69.00 plus \$6.00 s/h. For more information, please contact: **Steve Jaetzold, 11830 Monticeto Ln, Stafford, TX 77477 Tel: 281.495.4180, e-mail: info@filmlandfigures.com Internet: www.filmlandfigures.com**





Natural Brush...

The natural grip for either the paint brush or modeling knife is the only ergonomically correct gripping aid available. It works with the natural physiology of the hand to gently place fingers in the proper position for gripping. Contact: **The Pencil Grip, Inc.** PO Box 67096 Los Angeles, CA 90067 Tel: 310.315.3545 Fax: 310.315.0607 www.thepencilgrip.com

Needful Things...

Jeff Taylor of Taylor Design has sculpted a 19" tall (about 1:5 scale) version of Harry and the completed kit will include a woodland base with a little dog standing on a tree stump. For more information, please



contact: **Needful Things, 45-21 248th St, Douglaston, NY 11362**

Cryptic Creations...



shakes the bats out of their belly with their latest addition to the Super Deformania line. **Maxferatu** is 8" of odorless white resin sculpted by Dave Coughtry. This parody kit is based on the

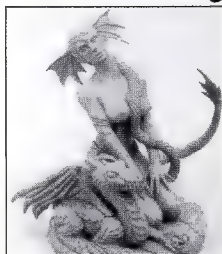
Max Schreck character from the classic 1922 film, "Nosferatu." Max comes in 4 resin pieces including the base and is accompanied by an instruction sheet and full color artwork. Retail price is \$60.00 plus s/h. Contact: **Cryptic Creations, PO Box 81213, 6025 Sussex Ave, Burnaby B.C. Canada V5H 4K2** Tel: 604.454.9779 Fax: 604.733.0287 Toll Free at: 1.877.CRYPTFX (279.7839) e-mail: crypticcreations@hotmail.com

Jayco...

Merlin (photo next column) is 1:6 scale; 10 resin pieces. Sculpted by Joy & Tom Studios. Retail is: \$150.00 plus \$8 s/h. Contact: **Jayco, PO Box 670897, Bronx, NY 10467-0897** Tel: 718.881.1244 (10am - 10pm EST). Catalog: \$3.



Twin Flame Design...

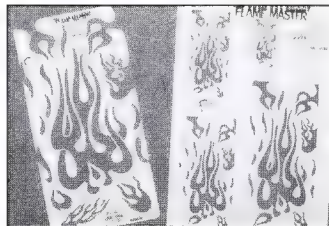


presents **Dragon Queen**, a 1:6 scale, 9 piece resin model kit. Ltd "green" edition of 50 castings for \$99 each plus \$6 s/h. After this, retail will be \$125.00. Contact: **Twin Flame Design, PO Box 1364, Coventry, RI 02816-0024** Tel: 401.397.3054 e-mail: twinflame3@aol.com or on the 'Net: www.angelfire.com/ri/twinflamedesign

Armorcast...

signs **BattleTech** Licensing Agreement with **FASA Corp** to produce 28mm scale (table-top

gaming scale) resin model kits of **BattleMechs®** and vehicles from **FASA's BattTech®** universe. Look for more in upcoming issues of MR, but for now, contact: **Tim DuPertuis or David Garton, Voice/Fax: 707.576.1619** e-mail: timdp@armorcast.com **Armorcast, 3200 Dutton Ave, Ste 424, Santa Rose, CA 95407**



Medea-Iwata...

Don't play with fire...Paint with it! **Artool Products Company, Portland, OR** announces availability of the **Flame Masters** series. Position the **Flame Masters** where you like and airbrush your favorite colors on any surface, using any paint! Either waterbased or solvent based paints. Available: **Medium (FH-FM1 (\$15.95), The Multiple, FH-FM2 (\$15.95) or The Complete set, FH-FM3 (\$29.95).** Contact: **Artool Products Co, PO Box 14397, Portland, OR 97293** Tel: 503.253.7308 Fax: 503.253.0721 e-mail: info@Medea-Artool.com

At the Newstand

AFM

Here's a mag that many consider to be top notch in the field of the 'garage figure kit' industry. As a matter of fact, **Amazing Figure Modeler**, affectionately refers to themselves as "The Definitive Source for the Latest in Horror, Science Fiction & Fantasy Figure Kits!" If figure kits (and just about nothing but figure kits) are your personal favorite then this is a magazine that you might want to be reading.

Each issue of **AFM** covers much within the figure kit industry, including shows, head-to-head reviews, interviews with sculptors and plenty of 'how-to' articles. **AFM** is in its third year of production, I believe, and is geared toward the mature modeler; those who are not easily offended by bare breasts and/or gore.

This particular issue has some great articles. My personal favorite for this issue #15 is found on pages 14 - 16, "Making the Scene" with **Anthony Mestas**. In this issue, he creates a cathedral with stained glass window. It really looks like a work of art. Want it? Contact: **AFM, PO Box 30885, Columbus, OH 43230-0885.**

www.amazingmodeler.com

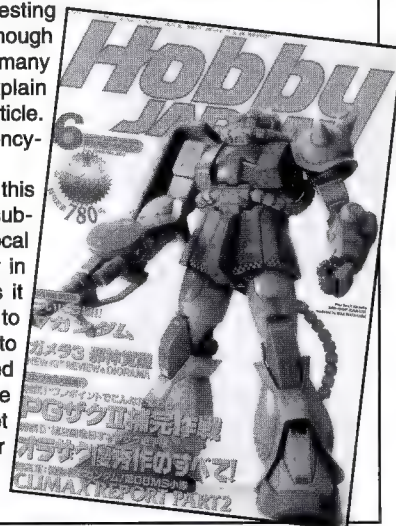
Hobby Japan

Hobby Japan magazine is exciting in many ways. What I absolutely love about it is the fact that it covers a wide array of kit genres, from armor, to figures to cars to planes to mecha to everything in between.

This magazine captures the heart of the modeling community in and around Japan (and many places throughout the world). One of these days, I'd love to visit their **Japan Wonderfest** event, but for now, I'll have to relegate myself to sitting back and enjoying the numerous articles found within its pages.

Hobby Japan is a thick, very thick tome and the pictures are incredibly crisp. The interesting thing about **HJ** is that even though it's written in Japanese, the many in-progress shots easily explain what's taking place in each article. It's very much like a pictorial encyclopedia.

The best place to get this monthly magazine, short of subscribing is to check out your local comic book shop. A number in my area carry every issue as it hits the stands. There's a lot to gain from **HJ**. It's also nice to see what modelers are involved in on the other side of the globe. Chances are you'll get hooked after you pick up your first issue.





Hi, my name is Michael Naeyaert and I'm 10 years old. This is the first model I've done and I chose **The Thing™** from **Toy Biz®**. It was a fun model to build.

After building the kit, I primed it with Testors primer. I started with the base and I base coated it with dark red. I gave it two coats and then painted the pole and the broken pieces with silver. I then snapped the pole into the base.

I painted the top of the pole green then asked my dad to paint our street name on the sign. Instead of painting all the cracks on The Thing black, I base coated him all black. My dad explained to me about drybrushing a model and I drybrushed orange over the

whole surface of The Thing. I had seen my dad's Horizon Thing and liked the way it looked. That's why I did mine that way after seeing his.

The shorts The Thing is wearing were painted blue and the waistband, black. When it came to doing the eyes, Dad thought we should keep it cartoon-like, so, I painted the eyes ivory-white first, then decided on blue for the eye's color.

The mouth was painted inside with pink/burgundy and followed with white

Kid's Korner



by Michael Naeyaert

The Thing™

from Toy Biz®

for the teeth. The Thing was ready to be snapped to the base!

I then let my dad spray two coats of Testors DullCote™ on the model.

My dad taught me how to build a model and I've watched him paint just about all of his models. When I grow up, I'm going to build and paint a lot of models just like my dad!



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~Calendar of Events~

Showtime!



Show Promoters: Please feel free to fax or mail us information about your upcoming event and we'll post it here as room permits. Thanks!
Contact information: Modeler's Resource, Showtime! PMB #372, 4120 Douglas Blvd, #306, Granite Bay, CA 95746-5936 Fax: 916.784.8384 e-mail: modres@quiknet.com

SEPTEMBER - 1999:

• MasterCon:

Sept. 2, 3, 4, & 5, 1999, St. Louis, MO. Contact VLS for more information: The VLS Corp, Lincoln County Industrial Park, 1011 Industrial Court, Moscow Mills, MO 63362 Tel: 314.356.4888 • Fax: 314-356.4877 • <http://www.vls-vp.com> e-mail: vlsmo1@il.net

• Run Amuk in '99:

On September 11, 1999, 8807 Kingston Pike, Knoxville, TN from 9:00 to 4:00. Admission: \$2.00. Contact: Kenneth King (423.691.1846), 2803 Dee Peppers Dr, Knoxville, TN 37931 CMKING@icx.net.

• Nan Desu Kon Art & Model Show:

Takes place September 24 - 26 at the Sheraton Denver West, Lakewood, CO. The premiere Animé con in the Rocky Mountain Region. AnimeVillage.com and Bandai are sponsoring the 20th Anniversary Gundam Model Contest. Prizes include a Master Grade Gundam kit. Nan Desu Kon info: Nan Desu Kon, 1552 Monroe St, Denver, CO 80206-1850 www.geocities.com/Tokyo/Garden/8493/Nandesukon.html Art & Model Show info: ndk3art@yahoo.com or call Greg at 303.861.5793.

OCTOBER - 1999:

• IPMS Vancouver 29th Annual Model Show & Swap Meet:

October 9th, 1999, IPMS Vancouver 29th Annual Fall Model Show and Swap Meet, 9:00 am - 4:00 pm, Bonsor Recreation Complex, 6550 Bonsor, Burnaby, BC. Show Contacts: Kevin Brown: Tel: 604-939-9929 • Email: slowhand@direct.ca • Scott Hall: Tel: 604-837-9988

• Mid-Canada Hobby & Toy Show:

will take place on October 16 & 17 in Winnipeg, Manitoba Canada at the Assiniboia Downs; adjacent to Red River Exhibition Park. For more information, contact: Don Bengert at 204.897.2149.

• OrangeCon '99:

Model Contest & Vendor Fair will be held Sunday, October 17th at the Sequoia Conference Center, 7530 Orangethorpe Ave, Buena Park, CA. For more information, please contact: IPMS Orange County, PO Box 913, Garden Grove, CA 92642 Tel: 949.631.7142 e-mail: ocipms@aol.com

• "A Millennia of Innovation":

Great South Model Contest VII. October 23, 1999 to be held at the Airline Lion's Center, 3001 Division St, Metairie, LA. For details, please contact: Mike Petranik at 504.443.3262.

• ModelExpo '99:

is the third venture into the world of model exhibition which will take place October 23, 1999 at the Quebec Inn Hotel, 71715 Wilfrid-Hamel Blvd, Ste Foy, Quebec, Canada. For more info, please contact: ModelExpo '99, Salon Model Expo, C.P. 41003, CO. P. Le Mesnil, Qc Canada G2K 2L7 e-mail: Gremlin@Sympatico.ca

• Chiller Theatre:

You've heard of this mega-event. Multiple times a year. Catch it this coming October 29 - 31 - Meadowlands Plaza, East Rutherford, NJ. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the Chiller Hotline at 201.457.1991 for updated show information and guest line-up. Check them out on-line at: <http://www.chillerttheatre.com/>

NOVEMBER - 1999:

• Model Madness:

will be held at the Valencia Hyatt Conference Center, Sunday, November 7, 1999; 10:00am - 4:00pm. Address: 24500 Towne Center Drive in Valencia, just 5 minutes from Magic Mountain Park. For more information, please contact: GVMN, PO Box 222352, Newhall, CA 91322 or call 661.259.8118. You can also e-mail at: modelmadness@yahoo.com. Their Internet site is located at: <http://www.angelfire.com/ca3/mysteriumgallery/>

• 50 Years of NATO:

Lafayette Scale Modelers will be holding an invitational contest in Fayetteville, NC on November 13, 1999. For more information, please contact: Lafayette Scale Modelers, 803 Elm St, Fayetteville, NC 28303

FEBRUARY- 2000:

• Atlanta Military Figure Society:

Takes place Friday, February 18 and Saturday, February 19, 2000 in Atlanta, GA. For more information, please contact: Lou Coroso, Vendor Chairman, PMB #306, 3651 Peachtree Pkwy, Ste E, Suwanee, GA 30024-6009

MARCH - 2000:

• SCAHMS:

The Southern California Area Historical Miniature Society presents their 16th Annual California Show March 18th & 19th (Saturday & Sunday) at the Doubletree Hotel - Orange County Airport in Costa Mesa, CA



Repositioning a Babe!

Article & Photos by Steve Harvey



Left: The new, less violent Barb Wire. You still might not want to call her 'babe' though. Above L - R: The cutting and resculpting process begins.

Hil My name is Steve Harvey and, while I am normally totally immersed in sculpting dinosaur bones, it is nice to take a break from that and paint someone else's great work. I recently managed to get my hands on Monsters in Motion's Barb Wire kit sculpted by John Wright. What an amazing kit! Incredible sculpt, dynamite detail and a damned fine likeness. I just wish I were that good! Those of you who have not yet seen the kit and like girl kits, you are in for a serious treat. She stands 14½ inches tall, not including the base. It is cast in pink resin using an exclusive process that eliminates most of the surface bubbles. On my kit, there were only a few holes found in the hair, which is nothing. I had only one problem with the kit. The gun. I hate guns. I hated the gun so much, I was willing to just pack her away and forget about the kit, possibly trade her for something else. The answer? Just get rid of the gun!

This article will outline a relatively simple repositioning of an otherwise perfect kit. You could do this for the same reasons as myself or just to make a kit uniquely yours. It is very rare for me to build up a kit unchanged. I always like to add my own stamp to whatever I build, whether the change is very minor or radical. This one is somewhere in between. It took only a few minutes with my motor tool and a ¼ inch ball bit to lose the offending firearm. A note on safety here. While grinding resin, always wear a dust mask and safety glasses. There is a lot of very fine dust generated when removing material from resin and you can smell the chemicals being released. It can't be good for you, so always work safely. Now the position makes no sense whatsoever. The fingers were not in a relaxed enough form to twist the arm slightly to make her look like she was gesturing to "come

hither". After some thinking and playing with the arms in various positions, I decided to just lower the arm to her thigh and place something else in her hand. What that something else was would come to me later.

Before I went any further, I gave Barb a bath in soapy water and a toothbrush and left her to dry overnight, planning to return to her fresh in the morning. After careful study of her anatomy on both sides, I made my first pencil marks on her shoulder and upper arm. Having decided on just where the first cut should be, I hacked off her arm with a razor saw. I then made a second cut deep into her shoulder, essentially removing a wedge that would have to be replaced with Milliput (see *photo #1*). The wedge is discarded and "stump" is kept to pretty much guarantee a fit to the arm. There was some nice forethought to the assembly of this kit in this area: The joint is fitted into the leather sleeve making painting and later assembly very easy. It is a shame that the same could not be said for the legs. They are joined together at mid-thigh, about 1 inch above the nice boots. While this facilitates pinning, it would have made painting just a tad easier. More on pinning her 'pins' later...

Next, I cut a ¾ inch section of 1/8" brass tubing and drilled 1/8 inch holes into both the short section of stump and her shoulder. There is no need to be careful about just where to drill and the angle at this point as this is just roughing the position in. Roughen the brass rod with coarse sandpaper so the glue will hold it tightly. Insert one end of the rod into her shoulder and glue into place using CA or epoxy. Next, dry fit the arm, but do not glue into place. Take this opportunity to fit the other arm with a pin of the same dimensions as her right arm. Here is a great tip for fitting pins. Drill a hole in one part first. Take some of the very fine powder that always litters the workbench and put a small quantity into the hole. Fit the part and tilt the whole thing and tap it gently. Now carefully remove the part and a very small, shaped pile of dust should remain. Do not breathe! Take a pencil and draw around the small pile. The circle should be exactly where you drill! The only thing to be very careful about now is the drilling

angle. I have used this method for some time now and have only had to make tiny adjustments, and that only to angle! I used this method for mounting Barb on her base and the fit was absolutely perfect. Solid as a rock! The reason I suggest fitting, but not gluing, the left arm now is to make the next small adjustment easier. With the left arm in position, fit the right arm and check for length. Carefully mark the location on the brass pin to fit the arm to the stump, but do not install it yet. Using the pliers on the rod, move the stump around for positioning, checking by dry fitting the arm as you go. When you are satisfied with the position, glue the stump to the rod and fit the other pin. See *Photo #2*. You will also notice in that photo that further material has been removed from the shoulder. This is necessary to make the shoulder softer in profile. I have also drilled some holes into the cut to add grip for the filler. The right arm's sleeve has a leather flap hanging off of it at right angles. This has to change! Make two cuts to remove it from the arm. See *photo #3* for the angles. Basically, you cut with a razor saw close to the arm, but just over the lip of the sleeve. There should be a small peak left. This angle will help to give you a larger surface area to glue back into place. Glue the flap back on flat against the arm using Gap Filling CA. Now, we are ready to begin filling and re-sculpting. My filler of preference is Milliput Superfine White and my method is somewhat unorthodox. I apply the epoxy putty roughly to the surface, just getting the rough shape and let it harden. I then finish the shaping and detail using sandpaper, files, knife and dental picks - but that's me. Use whatever method works for you. The arm was completed in one session. I first ground down the peak at the top of the sleeve until it was level with the surface of the flap. I then worked Milliput into the gaps and shaped it. See *Photo #4*. The shoulder took two sessions; the first defined the shoulder and the inner arm musculature. See *photo #5*.



The second defined the flesh over the armpit and between the deltoid and pectoral muscles. Her right arm is stiff, so there should be some tension in these muscles as they are just beginning to lift the arm and therefore, the armpit should be hollow, unlike the left arm which is relaxed. **Photo #6** shows a rear view of the re-sculpt. Note that there is a crease at the bottom of the re-sculpt, but no bulging. It is a good idea, when doing a repositioning of this sort to take a look at anatomy. Ask your wife/girlfriend or a friend to pose for you and take a good long look at what you are trying to recreate. Trust me, this helps a lot! Now the repositioning is completed and we are ready to assemble and prime. Here is my method in attaching Barb's legs. First, take a few minutes to flatten the mating surfaces by grinding off the pour sprue and then sanding the surface flat on some coarse wet/dry sandpaper that has been glued to a small sheet of glass. I did a minimal job of flattening on this one, just enough to get a good join. There are small alignment marks on the thighs (nice touch!). Now, using your third arm, hold the torso in one hand, the leg in another and the CA in the other, carefully align the leg, checking from all angles and apply a drop of CA into the joint and hold for at least 10 seconds. Slowly release and spray some "Kicker" into the joint. You should have half a dozen brass, 1/8th diameter by 1 inch long pins prepared and a drill bit already chucked. Drill into the thigh above the joint at an angle that will penetrate into the other side of the joint, say 45 degrees. Slip one of the brass pins into the hole and taking another section of brass rod, push it into the hole as far as possible. Pour some CA into the hole, making sure that some runs down through the centre of the brass rod. Spray some accelerator and breathe again. Repeat this 120 degrees around the thigh and yet again 120 degrees further around, but at a different angle. What I mean by this is, you should have two pins pointing up into a hole and the third pointing down from below the seam. Be careful about the angles as you don't want the pins to cross each other. Repeat this procedure for the other leg. Now the legs are well and truly locked in place. The legs are not perfectly shaped, so some sanding is required to smooth this down. Fill the 6 holes and the seam with Milliput and sand down to shape. One of the best tools I have found to get the leg 'round' is the Flex-I-File. This tool is a bow made from aluminum that holds a strip of mylar with grit on it. Wonderful tool! Get one!

Next job is to drill 1/8th inch holes up through the soles of her feet. Make these as deep as you can! Using my "dust method", mark the locations on the base to drill the mating holes. After drilling a starting hole (about 1/8th inch deep), insert pins long enough to leave about 1/2 inch sticking out of the bottom of her feet. Check the angle you need to drill at and finish drilling the holes in the base, one at a time. Dry fit the first one by removing the pin from the other leg. Make any adjustments to the angle as needed and then proceed to the other leg. I do not recommend just drilling up from the bottom of the base for this kit, as the ankles are a bit thin for this and you need the pins deep into the leg.

Now I recommend walking away from the model for at least a day. Why? I find it is far easier to spot flaws that need filling with a fresh eye. You have been looking at the model far too long and in too much detail to really catch all of them. After you have finished spot filling and sanding those rough areas around the mold seams, it is time to prime and then

catch those spots you missed. Once it is absolutely perfect, re-prime and get out the airbrush.

I started by painting her bodice and boots basic black using matt enamel paint and a #5 brush. After some dry-brushing with black and a tiny drop of white mixed in, just to bring up some depth, I coated this with three coats of clear flat lacquer. I then touched up any splatters or smears on the non-black areas with the original primer. This shows up any areas where the paint was a tad thick and needs re-sanding and then re-priming.

After some fun with the flesh tones and detailing her face with a combination of a real eye-shadow kit I bought in a drug store, oil paints, 2B and 4H pencils, I re-sprayed with clear matt lacquer and began to mask her face and all other exposed flesh with acrylic rubber. Now the tough job of painting blonde hair. I have noticed that people automatically reach for the tube of yellow when painting blonde hair. This is a mistake! Blonde hair is not yellow, but a very light shade of brown, closer to non-metallic gold. I mixed a batch of white with just a tiny amount of Raw Umber and a minute amount of Raw Sienna, no yellow. I airbrushed this as a base coat and sealed with matt lacquer. Next came a wash of the base colour with more Raw Umber and Raw Sienna added. Again it was sealed. Her dark roots were then added using straight Raw Umber thinned down as a wash and added only to the top of her head at the part and beside her face for depth. A series of drybrushing sessions starting with the base colour and ended with pure white. Once I was satisfied with the overall look, the can of matt lacquer was used yet again for a couple of coats. The final touch to her hair was the application of Tamiya Clear Yellow in an extremely thin wash. When I say "extremely thin", I mean 1/4 ounce of water with 2 dips of a #5 brush into the clear yellow. When this wash is applied, no difference should be seen until it dries. Then, as if by magic, the wash adds the gold colour in the crevices!

Her corset and boots were given a final coat of clear semi-gloss lacquer to replicate good quality leather. The base was painted using techniques gleaned from Tom Gilliland's articles and the arms were glued in place with 5 minute epoxy after painting. Now the question arises as to what to place in her empty hand... The look and positioning calls for all sorts of possibilities. A whip. A choice "cut" of Tommy Lee. A shoe. A table leg. I decided to make a paddle as was seen in the movie. I took a small sheet of 3/32nd balsa, cut out the basic shape and with some sanding, priming and painting an oak colour, I made a template out of frisket film of the letters KVN and sprayed this with dark gray. I then broke the paddle and painted the edge somewhat lighter than the remaining paddle. I wrapped the handle with Letraset chart tape and placed it in her hand. Done!

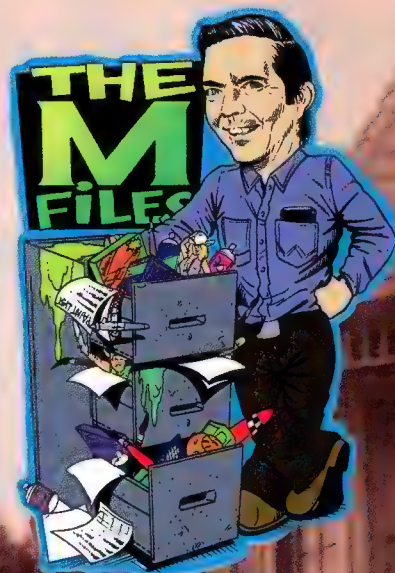
What a babe! WHAM! What was that? Feel free to drop me a line via the Internet at wiccart@centtel.com and please visit my website at <http://www1.centtel.com/wiccart/index.htm>. Or, write me snail-mail at Wiccart, Ph3, 33 King Street, Weston, Ontario, Canada, M9N 3R7 should you have any questions. I hope you enjoyed this repositioning of this amazing kit and I wish you the best in all your modeling endeavours.



A Visit with TV's Wonderful, Weird, Wild & Wacky Family...



THE MUNSTERS



with Richard Marmo
Photos by the Author

It was a dark and stormy night. Thunder rolled. Lightning flashed. A man in a suit. Moments later a door slammed and a young man hurried on his shaky legs to his car and drove off into the darkness.

Inside at 1313 Mockingbird Lane, Marilyn had rushed up the stairs to her room, thrown herself on the bed and was sobbing into her pillow. Despite her best efforts, yet another boy friend had been unable to accept her family. She couldn't understand why. They were a perfectly ordinary, loving family who wanted nothing but the best for her.

Downstairs in the living room, Herman Munster and his wife Lily were at a loss as to why the man had been so frantic to get away. Herman's electric chair wasn't even plugged in and the man was definitely not Lily's blood type. While Grandpa had been quietly hanging around, he'd tried his best not to offend. And Eddie, well, Eddie had howled a couple of times but that shouldn't have bothered the young man.

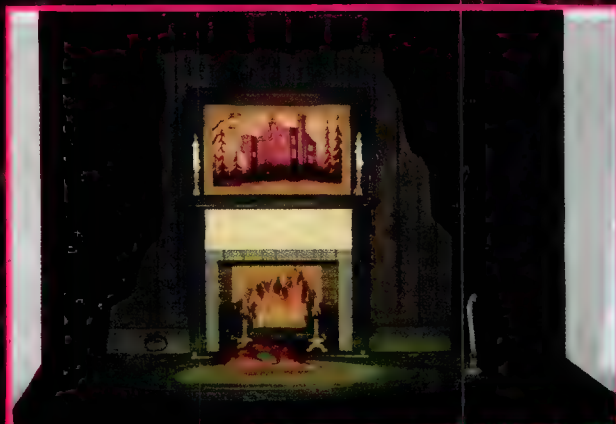
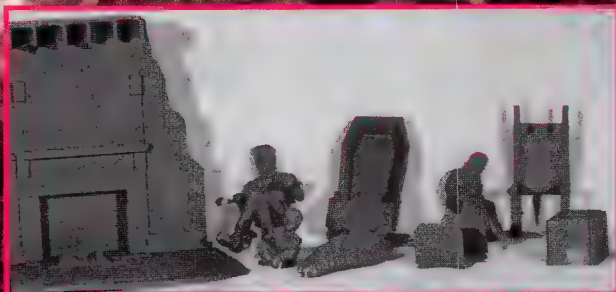
All things considered, Marilyn's date should have been reassured by that warm, close-knit scene in the living room. Undoubtedly, Marilyn and her family were the type of people anyone would be proud to know. The Munsters Living Room was originally produced by Aurora during the 1960s while The Munsters were a hit show on TV. Now, thanks to Polar Lights, the kit is available once again, so if you missed it the first time around, here's your chance to correct the situation for a most reasonable price of only \$27.99.

Maintaining the retro appearance associated with all of their Aurora repops, Polar Lights has crammed a 15 x 10 x 2 inch box chock full of parts, with everything being molded in a medium gray styrene. Instructions have the proper 1960s look.

After a quick scan of the instructions, I settled down to a session of basic assembly. This means the basic body parts for Herman, Lily, Grandpa, Eddie, Wolfie, the Vampire Bat and a couple of Rats. Keep in mind that even in this kind of initial assembly, you don't necessarily follow the instructions. Remember, they're usually only a guide. Depending on your specific experience and skill, feel free to make whatever changes that'll allow you to produce a quality model. For example, while most of the figures/critters were completely assembled, I didn't add Wolfie to Eddie or the arms/knitting needles to Lily.

Fit is typical 1960s Aurora figure level, which means you're gonna have rough seams and small gaps. But don't reach for the putty. There's a sneaky way around the problem. First, go prowling the grocery stores til you find a bag or package of wooden spring style clothes pins. You heard me, clothes pins. They make the greatest clamps in the world.

Now, assuming you're using a liquid welder (cement) such as Ambroid Proweld, here's what you do. First join the two parts (such as the front and back of Herman's torso) dry. While holding them together, slop some Proweld right on the seam and keep doing it as you work your way all around the part. I know the cement instructions tell you to apply sparingly in one place and allow capillary action to draw it around the seam. Ignore it. In a perfect world, maybe, but not in this case. Just make sure



Background photo from publisher's personal collection. Munsters TM. MCA-Universal Karo-Vue Productions. All rights reserved.



It doesn't run under your fingers so you leave fingerprints on Herman's chest!

With the seam good n wet, squeeze the parts together until a bead of soft styrene oozes out of the seam. Depending on how rough the seam is, you may find it necessary to relieve the pressure, then exert pressure again in an on/off, on/off sequence. Additional solvent (welder, cement) may have to be slopped on as well. When you're satisfied with the results, add your clothespin clamps to maintain pressure and set the various components aside to dry. Incidentally, if some parts prove too large for the jaws of your clothespins, rubber bands are an excellent alternative.

The frame of Herman's chair was built up, as was the chair base. Note that the chair and base are not joined at this time. I also installed the seat cushion, but only temporarily as a spacer for the chair sides. Both parts of Lily's casket were assembled but the handles were left for later. Finally I mated the floor, wall and ceiling sections. The floor and wall sections go together without any problem but you'll need to do a little surgery on the wall slots that the rafters fit into.

Once all those body parts are thoroughly dry, meaning the beads of styrene that you squeezed out of the seams are good and hard, clamps can be removed. Using an X-Acto knife with a rather worn #11 blade, I scraped the seams down til the joints were smooth. Incidentally, while you're scraping seams, don't forget the parting lines on all of the kit components. You may find a few small pits along the scraped seams but they'll usually fill in when you prime the parts. As it turned out, I still had a few small gaps that the bead method didn't fill. Not a problem. All I did was fill those spots with Bob Smith Industries Super Gold + CA (super-glue), give it a shot of Insta-Set Accelerator (also from Bob Smith Industries) and then scrape or sand the area til it was smooth. The whole process sounds complicated but it's actually a heckuva lot easier than puttying all the seams, waiting for the putty to dry, sanding everything and then repeating if necessary.

When I was satisfied with the seamwork, everything got a shot of



my old reliable Krylon Sandable Filler And Primer from a 12-ounce rattlecan. A couple of coats turned out to be plenty.

Painting started with the floor/wall/ceiling. Since everything is supposed to be bare, exposed wood and the entire scene is going to be on the dark side, the trick is to get a realistic wood grain appearance. Rather than brush on a particular color straight from the bottle, I reverted to the artist's palette method described in last issue's article on The Unholy.

On a piece of paper or file card, create a couple of puddles of paint. One of Model Master Wood and the other Model Master FS 30118 Field Drab. An open bottle of Model Master FS 37038 Flat Black was also nearby. Using a 2/0 or 3/0 brush, swirl some of the Field Drab into the Wood until you get a color that you like. You may find that you'll go back and forth from one to the other til you get the result you're looking for. Keep in mind that no two modelers will get the same result. It'll also vary from brush full to brush full. Don't fight it because this is what makes your results unique.

At any rate, when you get a color you like, start painting the floor/wall unit and keep at it til the brush is nearly dry. Then get some more paint on your brush and keep going. Do not try to attain a uniform coat. Also, don't bother painting the fireplace/mantel/picture frame area or the braided rug/floor cushion.

In order to attain more variation, try mixing just a tad of Flat Black into either Wood or Field Drab (or both) and go back over the

now-dry wood grain paint using a dry-brush or semi-dry-brush technique. The end result is very realistic. And I used the same techniques and colors on Herman's chair.

From this point on, it's pretty much up to you. If you happen to have videotapes of some of the original TV episodes, accuracy won't be a problem, though you will have to do a bit of color interpretation since the show was filmed mostly in black-and-white. If not, you're on your own. Just try to pick colors that could've reasonably been found in that setting.



For example, braided rug colors are usually fairly muted. Ergo, I wound up using Model Master Italian Olive, Italian Sand, Italian Blue Gray and Model Master Rust. The floor cushion was Model Master FS 31136 Insignia Red.

The facing that separates the fireplace and picture frame from the wood wall boards was painted Model Master FS 36081 Euro I Gray and a Field Drab/Flat Black mix took care of the mantel. Candle holders atop the mantel are Model Master Brass and the candles are Model Master FS 37875 Flat White with a little bit of dirty thinner dry-brushed over them. Candle flames are Model Master Cadmium Yellow, followed a few tiny strokes of Cadmium Yellow/Insignia Red (mixed to obtain a slight orangey tone) brushed on the high points. Then a teensy bit of Flat White in some of the low points near the base of the flame adds that extra touch of realism.

I painted the picture frame a mix of Model Master Gold and Model Master FS 33538 Insignia Yellow. By adding the Insignia Yellow, you tone down the shine of the Gold and wind up with a more realistic appearance. The title board above the picture frame is painted a slightly different shade of wood, then the raised letters that spell out 'Home Sweet Home' are picked out in Model Master British Crimson. Appropriate, considering that Lily is a vampire! With everything dry, the self-adhesive picture of the old home place that's provided in the kit is added and things are beginning to look kinda homey. Now for the fire, and that's a project in itself.

After they'd been assembled, the andirons and the firescreen were painted Model Master Brass and set to one side for the moment. The fireplace logs get the usual woodgrain treatment, along with a little dirty thinner. So far, so good, but now for the flames.

First, the entire flame area is painted Model Master Cadmium Yellow. Then, as was done with the candle flame, add a little Insignia Red to your Cadmium Yellow to get an orangey tone. The exact tone depends on your personal taste, but do try for a realistic effect. And as with the candle flame (again), add some areas of Flat White in the recesses near the base of the flames.

A fire the size of the one depicted in the kit is used for more than just heat. It also provides light, and in this case, the only light. Therefore you're going to have to paint in light reflections as well.

To replicate the glow of firelight, make up a glaze consisting of Model Master Semi-Gloss Clear Lacquer Finish, Cadmium Yellow and FS 31136 Insignia Red. This will give you a transparent color that'll allow the underlying color to show thru. For right now add enough paint to the Semi-Gloss to give you a tone that's more opaque than transparent. With a 3/0 or thereabouts brush, paint the glaze onto the inside walls of the fireplace. If you study photo #4, you'll see that no effort was made to get an even,

smooth coat. That's the last thing you want in a firelight reflection. Also brush a near-opaque coat of the glaze on the sharp corners of the fireplace and the underside of the mantel.

Now the andirons (but not the firescreen) can be installed and the fire added. Incidentally, I found that the mounting lugs on the bottom of the fire didn't sit down correctly, so I simply trimmed 'em off before cementing the fire onto the andirons. And I installed the lower electrical supply line to the base in order to make it easier to add Herman's chair later on.

Finally, the plaster frieze (located between the mantel and the fireplace) was painted Model Master FS 33613 Radome Tan.

From this point on, things move fairly rapidly. Lily's casket gets a coat of Model Master FS 17038 Gloss Black with Insignia Red lining. The cushion in Herman's chair is also painted Insignia Red, aged a bit by dry-brushing dirty thinner and permanently installed. And the TV gets a coat of Model Master Wood, but only one coat. This results in a slightly streaky appearance that leaves you with a properly realistic artificial (Remember the early attempts at a fake 'woodgrain' finish?) look. The raised plastic rim surrounding the picture tube is painted Euro I Gray, as are the knobs and rectangular buttons on the control panel. Then a little dirty thinner on the speaker grille. All that's left is to add the self-adhesive picture of Frankenstein (What else would they be watching?) to the picture tube.

Herman's chair and chair base are joined, but be sure that it's reclined far enough so the footrest doesn't touch the floor when you install it on the base. Paint the electrodes atop the chair and the metal skull cap Model Master FS 16473 Aircraft Gray. All other electrical components are Model Master Steel.

About this time I took a slight detour necessitated by the fact that the floor and wall sections had a little twist in them. In order to straighten things out, and have something I could mount a dust cover to, I built up an L-shaped wood base. An opening was cut in the back wall to clear the fireplace projection, the entire assembly getting a coat of

Krylon Primer, followed by Model Master Flat Black. The kit base was mounted by the use of four flat-head 3/4 inch brads that were strategically located. One each under the casket and Herman's chair and the other two between the rafters. Completely invisible and no worry about glue coming loose.

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Rather than try to get all the figures/critters painted in one sitting, and since they would be the last items installed, I'd been working on them kinda catch as catch can. Anyway, Grandpa is the easiest, being basically Flat Black overall. That is, except for his white shirt and bow tie, red ribbon and gold medallions. Herman is wearing a black shirt, brown suit and leather clodhoppers. And a British Crimson scar on his forehead. Lily is somewhat of a contrast in that she's wearing a white dress and black shoes. There's a black bat necklace around her neck. Whatever you do, don't forget that dramatic white streak in her black hair. Then there's Eddie. He's wearing a dark blue suit of the Little Lord Fauntleroy type, white shirt & collar and black socks & shoes. He's also holding his doll, Wolfie, who's dressed in a brown jacket.

Though they vary, all of the skin tones start with Model Master Skin Tone, Tint Base - Light. Lily's skin has a lot of white in it because, being a vampire, she won't have much color, particularly if she hasn't fed recently. Grandpa would probably have a bit more. Eddie, of course, would have a little more brown while Herman would have more of a bluish-gray corpse look to him.

Both of the rats are sprayed a medium gray, then their noses, paws and tails get a coat of Model Master Piping Pink, the rabbit (TV rabbit ears) is solid Flat White

with Piping Pink on the insides of the ears, on the nose and inside the mouth. And the vampire bat is a dark reddish brown.

The handles were installed on the casket and then all the loose parts, including the figures, were treated to an airbrushing of firelight glow. First add some more Semi-Gloss Clear to your glazing mix and then crank up your airbrush. I used an Aztec A470.

Keep in mind that the closer an item is to the fire, the more glow it'll have. Also, the glow will range from a pure Cadmium Yellow to an orangish cast. And it'll be stronger near the floor and fade out as it rises. The effect you're after is subjective, which means two things: the more you do it the better you'll get and what you like the next person will hate.

You'll also need to mix up another glaze consisting of Semi-Gloss Clear, Flat Black and Insignia Red. This will allow you to paint in the shadows. Paint shadows? Of course! This means most of the area in front of Eddie, including Eddie himself, and the floor on the lee (sheltered) side of the TV, Herman and Lily's casket. An airbrush is best for this effect.

When I was satisfied with the firelight glow and shadows, all that remained was the addition of cobwebs. The kit includes molded styrene cobwebs, but I didn't use 'em. For one thing, they're too static. Even

worse, though this is the result of molding limitations, the injected cobwebs are way too heavy. Instead, I dropped by MAGIC, INC./FT. WORTH COSTUME, 2300 W. Freeway, Ft. Worth, Texas 76102 (ph. 800-506-2020) and picked up some spider webbing. Made from a synthetic fabric, it can be stretched every which way until you get the results you want from fairly heavy and clumpy to extremely delicate, gossamer strands that are barely visible. All I did was cut a small piece, stretch it out, tack it where I wanted it with CA and continued stretching and pulling until I got the look I was looking for. Then I repeated the process as many times as needed. Dirt cheap at 92 cents plus tax for a package that has enough to do a couple of full size rooms in your house.

With the cobwebs breathing life into the scene, Grandpa was hung from the rafter with care and one rafter over, the vampire bat would soon be there. Lily was seated in her casket, Eddie and Wolfie made themselves comfortable on their floor cushion and Herman would soon be getting a charge from his chair. Just another normal night at the Munsters. Now if Marilyn could only keep a boyfriend!



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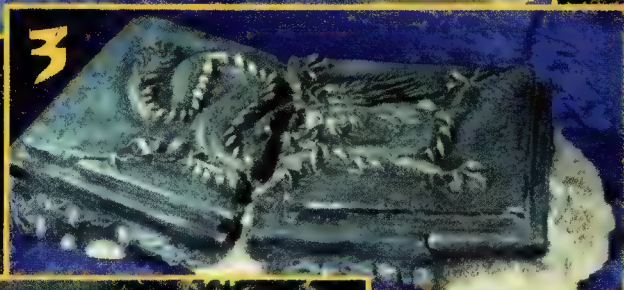
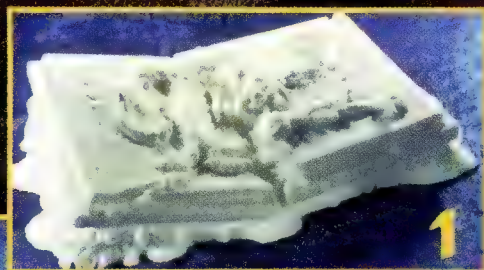


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Painting in Pieces

BY CHRISTIAN SOEDER



Usually I prefer to build as much of the kit as possible before I start the painting. You ask why, well, because I'm always afraid that after I assemble the painted pieces the joints are still visible. But you shouldn't stick on old habits too hard, sometimes its time for a new impression. Lara Croft, our favourite 3D shooter heroine from Tombraider is sculpted by Marc Klinnert, and was the right kit to try some new technics.

After the usual prepwork, which was minimal here, I gave the pieces a light basecoat of white primer, let it dry overnight and started to paint. Base first, nothing spectacular here it is one huge piece of hollow cast resin *photo 1*. My new brands from Modern Options arrived the same day so I gave them a try. I wanted to achieve an old weathered metallic look so the base got a black basecoat. First layer drybrushed was Blond Bronze highlighted with a little Gilded Gold. After the colour was dry I applied a little amount of Patina Blue Antiquing Solution for the antique effect. This came out very well and I did it again till I was happy with the result, be patient here because the Antiquing Solution took a few hours before it dries and you can see the effect. Some few final highlights, drybrushed on with Silver Plate and Gilded Gold, and the base looked exactly how I expected it *photo 2*.

The sand around the broken base got a light brown basecoat and then I glued on a good amount of fine natural sand for more details. I also filled some of the gaps on the upper side of the base and let it rinse down the bottom. I used superglue and kicker for that job *photos 3, 4*.

Lara comes in nine pieces and all the seamlines are hidden by natural lines, very clever, now you can guess why I chose this kit for the painting in pieces. By the way, on a rush first inspection I was a bit disturbed by the cutting line off her legs. But after a second view I recognized that this line was exactly where the belts of the pistol bags are supposed to be, and they were added as self-adhesive elastic bands to the kit, clever again *photo 5*.

After the white basecoating I started with the fleshtones. I pre-

fer to mix my colours from tube acrylics which is cheaper than pre-mixed ones and you can mix whatever colour you can imagine. In this case my fleshtone contains a Burnt Sienna, Raw Sienna and White. I airbrushed the first layers very carefully and always kept an eye on lighter and darker areas. Then I came back with the same fleshtone added a bit of red for the shades inside her elbows, around her shoulders and the inside of her knees. After that I finished the fleshtone by mixing some more white to the basic fleshtone and airbrushed some highlights, when I was happy with the result I sealed it with flat lacquer *photo 6*.

After I masked the flesh parts with Latex Moldmaking Material I brushed the shirt with a basecoat of cobalt turquoise and highlighted it with light grey and white. Her pants were done in browns *photo 7*.

Same sealing and masking story for her legs before I airbrushed her boots in browns and added final details with a fine brush *photos 8 & 9*.

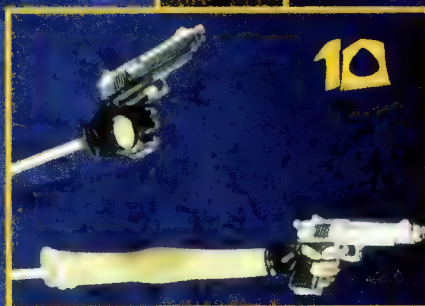
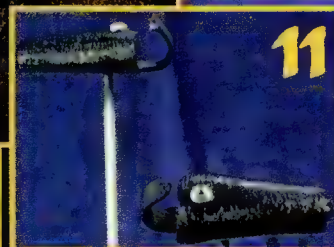
Pistols with a black basecoat and detailing with silver, black with brown highlights for her gloves. Pistol bags in black again with brown highlights and sealed with gloss lacquer *photos 10 & 11*.

Her back bag and her hair were painted with transparent browns and shades of transparent red, some washes and drybrushing brings out the detail *photo 12*.

Finally I painted in all the remaining details on her face and on her body, sealed the whole with lacquer and put it aside overnight to let it dry. Nothing spectacular here. The final assembly. I forgot to mention that all the parts were drilled before I started to paint and so I could easily plug them together now. Ok, predrilling the holes for the support rod is not that easy if you do it the first time. On some difficult parts I usually drill from the outside through the two parts which I wanted to put together and filled the hole on the surface with putty. Simple but very effective! Finally I placed Lara on her base and again glued some real sand around her feet to match the surface. Done.

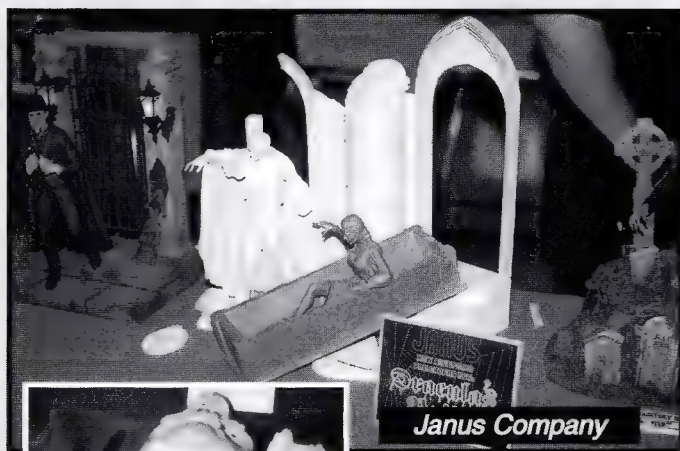
Lara Croft, Tombraider, was originally released as a licensed kit through Marc Klinnert, Oxmox of Germany. (unfortunately, they are now out of business —ed).

To view more of my buildup work please visit me on the WWW at: <http://www.darkart.de> or e-mail: angel@darkart.de



WonderFest™ '99

From the Jerry Buchanan
School of Thought...



Cellar Cast



CRM Studios



Darkstorm Studios



Fatman Productions

Shawn Nagle's Table



Another year, another WonderFest™. I was about to die to go to my first model show of the year. When the day finally arrived, I hit the ground running. After an early, and I do mean early, dealer registration, I got the table set up and began to scope the place out. The first thing that I noticed was the missing contest tables that were the centerpiece for past shows. They were moved to three smaller rooms down the hallway. I suppose this was for more space, but you had to be herded through like cattle at times.

This was my first WonderFest as a true dealer with a kit to peddle. To give you an idea of how things went for me, I spent the first few hours telling myself that I was not going to sell a thing. Now I'm not the typical modeler and I am certainly not a ray of sunshine as my friends can attest to. It just seems that customers in Kentucky are more laid back and tend to want to take a lot of pictures. After thinking about it, I believe that there is so much stuff to buy that you have to look around first and then make up your mind. Luckily, quite a few people chose to purchase my kit after the initial hustle and bustle. Sunday seemed a bit slow, but every WonderFest Sunday has seemed slow to me.

I am proud of myself for not spending too much. I snagged a Steve Wang Creature bust. After a while, I saw many people with one of these kits under their arm. I got a Gabriel Marquez sculpted, Dan Perez produced Beetlejuice bust. Excellent likeness of Michael Keaton. My real prize was the Conan figure by Needful Things. This cold-cast porcelain beauty has to be the best rendition of Ahh-nold that I have ever seen. I also got a Vampirella print from Joe Jusko. He was a super-nice guy.

I did see plenty of kits that I wanted but could not buy because they were not ready. Let's see, Sassy's Satellite had a killer Bela Lugosi figure and bust. Little Monsters table had an exquisitely sculpted spider-lady. Fewture had plenty of prepaints, but no kits of those prepaints. Geometric Design had a beautiful mini-creature that was for display only. Cellar Cast had an exquisite lady in a coffin that was for; you guessed it, display only.

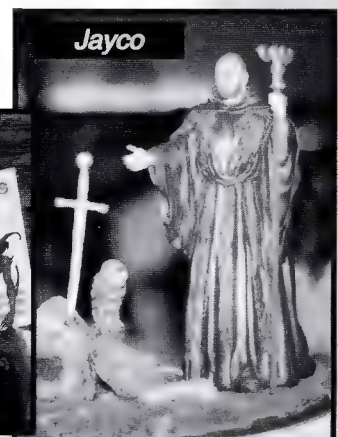
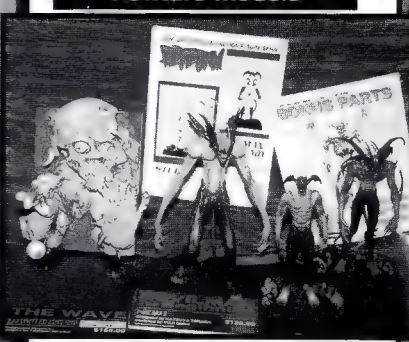
Other people had plenty of cool stuff to sell. Ed Bowkley and Frank Cahall had oodles and boodles of kits to choose from. Jayco Hobbies had a Merlin kit from Excalibur that was dead-on. CRM Hobbies had one of the best American Werewolf kits that I have seen.

I guess the theme this year was Alien because of the displays. Where were the programs guys? Anyway, Ron Landis did an amazing alien queen diorama and Larry Brackney had his monstrous Xenomorphus Rex on display.

Overall, nothing spectacular, but a darn good show with a lot of cool stuff.



Fewture Models



Jayco

DO YOU SEE YOUR
KIT IN THE
WONDER OF ALL
MODEL CONTESTS?



Lady Luck's A Real Winner with... **ACE OF DIAMONDS**

Photos and Text by Michael Metric



Comic book cover, "Heroic Tales #5," used with permission of Chroma Entertainment, Inc. and copyright protected, 1998. All rights reserved. Model Jennifer Miller as Ace of Diamonds (left). Photo used with permission of Chroma Entertainment, Inc.; Ace of Diamond model built/painted by author.



What do you get when you give a Las Vegas show girl super powers? A very nice looking super heroine, known as Ace of Diamonds. She'll be the subject of this "how-to" article. Ace of Diamonds is the creation of Indiana based artist, Glenn Porzig. Hers is the story of a woman, who can transform her telekinetic energy into a diamond hard projectile which can be used as an edged weapon. Sadly, she discovered her power quite by accident when threatened in front of a large crowd in a Las Vegas casino. Following the accident, with her identity known to the world, she attempts to deal with her super heroine celebrity and at the same time tries to learn more about her past.

The model was brought into the third dimension by well known sculptor Sam Greenwell. The 1/6 scale kit consists of four solid cast, odorless, resin pieces, which when assembled make for a very stunning kit. Clean up was fairly straight forward. The pieces were given a good scrubbing with a toothbrush in a sudsy bath of dish detergent. This initial bath removes any residual mold release agent, which may inhibit the adhesion of glue and filler putty. Next, the parting lines were filed and sanded away. The kit I received had substantial parting lines, and some fairly serious surface defects (Fig. 1). Nothing that a bit of Bondo couldn't fix. The surface of the casting was a bit rough, and required a fairly heavy wet sanding. As with almost any resin kit, the sanding opened a slew of pin holes which needed to be filled. Because a number of areas would be very difficult to reach after assembly, I decided to do as much putty work as possible on the individual pieces. Bondo was used for the major surface defects. 3M Acryl Blue glazing putty was used to fill the pin holes. You can save yourself some sanding by swabbing off most of the excess putty with an acetone soaked cotton swab. There was a peculiar flat bottomed depression in the back of the hair. A few epoxy putty locks were all that were needed to repaired it (Fig. 2). The right thumb was rather deformed and required resculpting (Figs. 3 & 4). Fingernail details were also added at this time. Once satisfied with the surface prep work, it was time to assemble the kit.

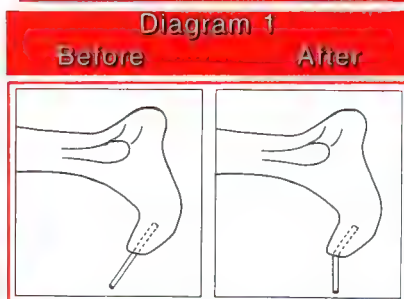
I assembled the model using masking tape, to get a good idea of how the pieces would fit together and also see how I could fine tune the pose. The design of the model puts all of the joints in shear. I decided to use some hefty pins, to overcome nasty Mr. Gravity's destructive forces. I made my pins out of 0.115" diameter brass rod, cut about 2 1/2" in length. To locate the centers of mating leg surfaces, hold the pieces in the proper position. Using a graphite pencil, draw lines from one piece across the gap and onto the other, in the North, South, East, West locations. Using a straight edge, draw a line connecting the north/south, and east/west lines on the mating surfaces of the part (Fig. 5). The intersection of the lines is where the holes for the pins will be drilled.

Using a 1/8" diameter drill bit, drill a hole half as deep as the pins are long in both lower leg portions. Glue one pin into each lower leg using 5

minute epoxy. Wipe off any excess glue from around the pin. Next, using a 11/64" diameter drill bit, drill holes in the mating surfaces of the upper thighs. This larger hole will allow for precise alignment of parts during final glue up. It's a good idea to test fit the parts one last time at this stage. Now, fill the right, upper thigh hole half way with either 5 minute epoxy or Bondo. Working quickly, spread super glue on both mating surfaces of the right leg. Put the parts together just like you practiced. Once they touch, you have about three seconds to get the alignment correct. When satisfied, hit the joint with some accelerator. Repeat the procedure for the left leg.

I wanted to be sure the right hand would lay as flat as possible. Using a piece of plate glass as my master surface, I taped the right hand flat against the glass. A test fit, revealed there would be a large gap at the shoulder (Fig. 6). No problem. It was going to be pinned regardless of fit. Super glue was spread onto the mating surfaces. The pieces were brought together and held until the glue "grabbed" and then sprayed with accelerator. This formed a very tenuous joint, so extreme care in handling was used. Two 1" long pins were made using 1/16" diameter brass rod. Using a 5/64" diameter drill bit, two holes were drilled at the shoulder, through the arm and into the body of the model. The holes should be slightly deeper than the pins are long. This allows the pins to be recessed and the holes conveniently puttied over. Glue the pins in with 5 minute epoxy. A piece of scrap brass rod can be used like a nail set, to recess the pins. Go back and fill in all the seams and gaps with Bondo and finish accordingly (Fig. 7). The figure was given a final wet sanding with 400 grit paper before proceeding to the next step.

Now is the time to decide whether or not you want to mount your figure to a base or leave it free standing. The pose, as stable and visually exciting as it is, does not leave much surface area for attaching the figure. Using my plate glass and a sheet of 220 grit wet/dry paper, I sanded flat spots on both feet and her hand, simultaneously. It doesn't take a whole lot of sanding to get enough of a flat spot to drill into, so don't over do it. Cut two 1" and one 3/4" long pins from 1/16" diameter annealed brass rod. Annealing the rod makes it easier to make last minute adjustments, in case the holes drilled in the base are not perfectly vertical. Starting in the center of the flat spots you created, drill holes into the "meaty" parts of the feet. Insert the pins and bend them until they are perpendicular to the flat spots on the feet (see Diagram 1). Now aren't you glad you annealed them? Once satisfied, epoxy them into place. Treat the right hand the same way you did the shoulder. Just drill straight down through the hand, and set the pin slightly below the top surface, fill the hole and sand. Now your model is ready for primer. I used Krylon grey automotive primer. Once satisfied with the surface preparation you can proceed to the color coat. I prefer to lay my final color coats over white, so a coat of Krylon all-purpose white primer was also applied.



• **Painting the flesh tones:** All of the flesh tones were airbrushed on. Once satisfied with the look, the model was given three light dustings of clear, flat lacquer. All of the hard edged details were then painted in by hand, and given a coat of clear, flat lacquer. The hair was then blocked in using burnt umber as a base color. After drying for 24 hours, the hair was given a wash of blackened burnt umber. It was then dry brushed with successively lighter shades of the base color. To tone down some of the harshness, a transparent mix of the highlight hair color was airbrushed on. Care was taken to mask all areas that would be adversely effected. A hair dryer sped up the drying process. Finally, the hair was given a coat of clear, flat lacquer. Fig. 8 shows the finished face and hair.

On to the suit...what little of it there is. The right sleeve and body portion of the suit is red, as is the left boot. The left sleeve and body portion of the suit is black, along with the right boot. Be forewarned, there are diamonds at the top of each boot, that will be painted red on the right leg, and black on the left. I had just finished cleaning my airbrush when I realized I had forgotten to spray the red diamond. And I had even been warned by a very well known painter, who had completed his own model before realizing he had forgotten to paint the same red diamond!

Start by masking off all of the flesh areas and the hair. To save time, masking was omitted on the portions of the suit that would be black. The base red color was sprayed, followed by the shadow and highlight colors. After peeling off the latex masking agent, jagged edges resulted where the suit met the flesh areas (Fig. 9). What to do? Traditionally, these areas would have been touched up with a brush. This time I decided to try something new. Using Parafilm M, the flesh areas were masked, and the film trimmed to shape. Had I known how well this product worked, I would have used it from the outset and completely omitted the latex. Once you get over the anxiety of cutting the film while it's on the model, you will wonder how you ever got along without it. To prevent over spray on finished parts of the model, large masks can be quickly fashioned from cling wrap and low tack drafting tape. Plus, cling wrap is much cheaper than the Parafilm M. A Paasche AB Turbine airbrush was used to touch in the absent color. The end result was hard edged demarcations without excessive paint buildup and the less than perfect color matching that typically results from hand brushing over an airbrushed surface. I felt the results were well worth the effort (Fig. 10). The red was then protected with a coat of clear, flat lacquer. The black portions of the suit were painted in similar fashion. The final step for the model was the addition of sheens. Testor's Aerosol Dull Coat #1260 was used on the suit. It pro-

duced a surface with a wonderfully soft sheen. A higher gloss would have made for greater contrast between flesh and clothing, but I prefer the look of a woman in leather over PVC vinyl. Liquitex Gloss Medium was brushed onto the eyes, lips and fingernails. The earrings are jewelry findings available at Michael's craft stores and were secured in place using Matte Mod Podge.

• **The Base:** I wanted to link the model to her history as a Vegas show girl. I decided to create a base which would hint at the surface of a Black Jack table, but still be complimentary to her dynamic pose. Ultimately, I wound up with the curvaceous, dog leg shape, with the felt green painted top and gaming paraphernalia you see.

The base, itself, is a piece of red oak stair tread obtained at Home Depot, cut to shape and decoratively routed. Once the base had been stained, two light coats of gloss spray polyurethane were applied to all sides. (It's very important to apply finishes and sealers to all sides of your bases to prevent uneven moisture penetration, which is the primary cause of warping.) This was then set aside to dry for 72 hours. Rather than try to fill the heavy grain of oak with many coats of spray urethane, Bondo was used. This worked very well. After sanding, the Bondo dust was removed with a tack rag. The base was then given another two coats of polyurethane and allowed to dry, again for 72 hours. Next, all but the very top surface was masked and the base was sprayed with Krylon grey, all-purpose primer. Once dry, the top was sprayed a felt green color. Lighter and darker shades of the base color were mottled onto the surface to create some depth and interest (Fig. 11). A coat of clear, flat lacquer was applied for protection.

The playing cards were created using a scanner and color printer. The poker chips were fashioned from 0.020" sheet styrene punched with a single hole paper punch. The edges were softened with #0000 steel wool. They were painted using pearlescent paints, and detailed using Tom Gilliland's often mentioned sponging technique. These details were secured in place using Matte Mod Podge (Fig. 12). Felt discs were added to the bottom of the base. At last, the figure was attached to the base using 5 minute epoxy. Voila! Almost makes me want to turn to a life of crime, just so I can be apprehended. **To order your own Ace of Diamonds kit, contact Glenn Porzig at Chroma Entertainment, Inc., PO Box 4117, Jeffersonville, IN 47131 or at www.megababes.com. The kit retails for \$75 including shipping and handling. Foreign orders add \$10 and pay with International Money Order. www.megababes.com**



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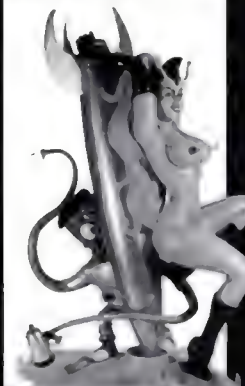
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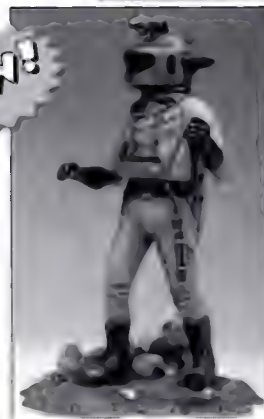
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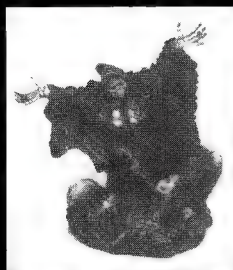
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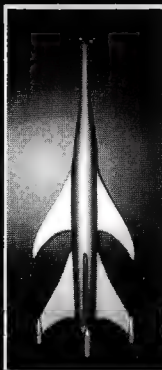
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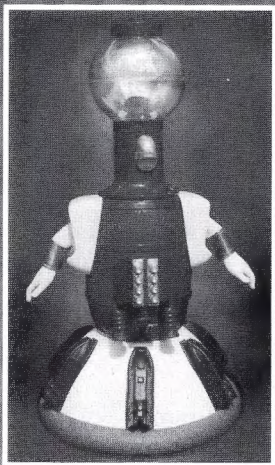
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